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dance MAGAZINE

SPECIAL SECTION:
FIRST ANNUAL
DIRECTORY
OF DANCE
ATTRACTIONS

Lotte Goslar as the Yuletide Fairy Godmother

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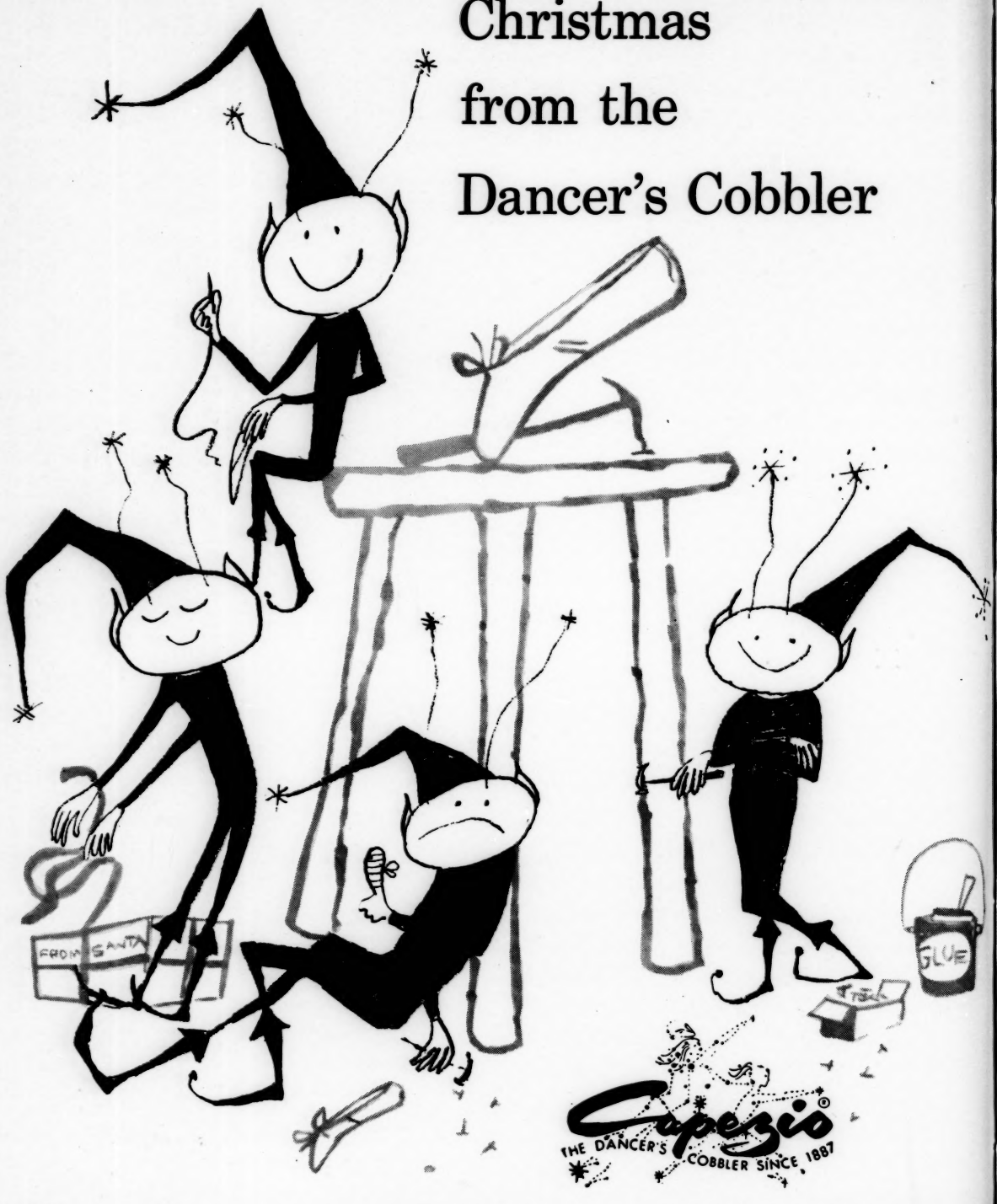
Happy Christmas from the Dancer's Cobbler



DANCE Magazine's World-Wide Newspaper

Presstime News

"The Dance is a way of life."
—Havelock Ellis

PART II, NYC BALLET ANNIVERSARY

The **NYC Ballet** opened Part II of its 10th anniversary season at NY City Center on Nov. 25. The winter engagement continues through Feb.1. In the dancer line-up this time everything is alphabetical for the 10 principals: **Diana Adams, Todd Bolender, Jacques d'Amboise, Melissa Hayden, Allegra Kent, Nicholas Magallanes, Francisco Moncion, Roy Tobias, Violette Verdy, Patricia Wilde.** Missing from the list is **Andre Eglevsky** (because of alphabetizing?)

New productions are **Birgit Cullberg's** "Medea," to a Bartok score (Nov. 26); **William Christensen's** "Octet," to the Stravinsky music (Dec. 2); **Balanchine's** "The Seven Deadly Sins," with music by Kurt Weill and story by Bertold Brecht (Dec. 4). Due later are 3 Balanchine works: a "Minuet" (Puccini), "Chandelier" (Faure), and a ballet to an Anton Webern score.

Annual engagement of "The Nutcracker" is Dec. 26-Jan. 4 (except for a New Year's Eve repertory night).

"BALLETS USA" TOUR FOLDS

With high hopes and a sheaf of rave notices from Spoleto, Brussels & B'way, the **Jerome Robbins** production of "Ballets USA" set out in mid-Oct. on a 17-week tour of the US. Their travels ended abruptly Nov. 17 in Pittsburgh when the tour was cancelled. The very simple reason was—not enough business at the box office, even though the show continued to garner ecstatic reviews. Was it because of no "star names?" Did the road public realize that the show was ballet plus jazz plus hilarious comedy? Loss on the venture was estimated at $75,000.

VERDY IN NYC AND FLORIDA

Violette Verdy takes time out from her season with the **NYC Ballet** to create the title role in "The Princess," the new full-evening ballet being given a world premiere engagement Dec. 26-31 by the **Palm Beach Ballet.** Society residents of the resort will pay a $25 top for opening night at **Frank J. Hale's** handsome new Royal Poinciana Playhouse. In London last month **Mario Braggiotti** conducted 50 members of the Pro Arte Symphony in a recording of his score for the work, to be heard on the theatre's stereophonic system. **Michael Maule** will dance the Villager opposite Miss Verdy; **Claudia Cravey** will be the Young Princess; **Ivan Deschelf** will be the Shoemaker; and **Jo Anna,** choreographer of the ballet and the co's Artistic Dir., will dance the Fairy of Tears.

SHAWN BOOKS BALLET RAMBERT

Ted Shawn will return to NYC from Europe on Dec. 22 proudly sporting a contract in his pocket. It is an agreement to present the American debut of Britain's oldest ballet co., **Ballet Rambert,** next summer at the **Jacob's Pillow Dance Festival.** The 3-week engagement, which begins in mid-July, will offer some classics, but will consist mainly of ballets by young British choreographers whose work is new to the USA. Shawn and **John Christian,** his associate in charge of production, saw the co's repertory in Dublin.

Shawn comes home with another deserved point of pride. On Nov. 7 he was received in audience by Denmark's King Frederik IX. The monarch had previously bestowed upon the dancer-impresario the Cross of the Knight of Dannebrog for his work in introducing to America an advance guard element of 10 soloists of the **Royal Danish Ballet** — a prelude to the 1956 US tour by the full co.

SECOND FEDERATION FESTIVAL

For the 2nd successive year the **Women's Div. of the Federation of Jewish Philanthropies** of NY held an **Int'l Festival of Dance.** This was one of the group's events to dramatize its 1958-59 fund-raising goal of $18,000,000. At a Nov. 25 luncheon at the Astor Hotel prior on the dance program, NY Times Dance Critic **John Martin** presented the Federation's Awards of Honor to **Martha Graham, Doris Humphrey, Hanya Holm, Helen Tamiris & Charles Weidman** "for their contribution to the development of an indigenous American art form—the modern dance."

Producer of the Festival was Miss Tamiris. Built around the theme of love, the program featured **Talley Beatty, Mara, Sophie Maslow** with **Celene Keller & Sheldon Ossosky, Sophia Delza, Mata & Hari, Carola Goya, Gemze de Lappe & Kelly Brown, Valerie Bettis & Duncan Noble, Nora Kaye & Andre Eglevsky** and **Massie Patterson & Her Carib Singers & Dancers.**

PAUL DRAPER INJURED

Tap dance star and ardent cyclist **Paul Draper** is recovering from an accident which occured Nov. 17 in Manhattan. He collided with a delivery truck. Draper is more concerned about the smashing of his "pride and joy" bicycle than having to wear a 10 lb. cast from waist to ears. Meantime, regardless of cast, he continues teaching with assistance from a demonstrator.

INTERNATIONAL NOTES

The trans-Atlantic jet plane is surely right for **Alicia Markova.** After her Met season with **Ballet Theatre** she flew to London for the **RAD** benefit—6,000 miles for 3 mins. of dancing! (After the show there was a backstage meeting of the ballerina and little Princess Anne.) On Nov. 22 Markova flew back to NYC to appear on the Nov. 29 Victor Borge TV show. She was due to return to England immediately after to rehearse for the annual Christmas run (Dec. 26-Jan. 17) of "Where the Rainbow Ends" (in which **Anton Dolin** portrays St. George). Then she planes back to the USA for appearances with the **Washington Ballet.**

Following the close of the 1st half of his US tour with **Mary Martin** on Nov. 23, **Dirk Sanders** flew to Paris to join his wife, Annie Fargue, who is appearing in a play there. The Martin tour resumes after Christmas . . . **Crandall Diehl** leaves Dec. 6 for Mexico City to re-create **Hanya Holm's** choreography for "My Fair Lady." Production is due to tour major cities of Latin America . . . **Paul Szilard** is off to Japan and India to negotiate appearances in the Orient next season of 5 US and European co's . . . Balinese dancer **Ni Rondji** and her husband, painter Antonio Blanco (DANCE Mag., June '58) have returned to Bali.

Renzo Raiss' 18-dancer **American Festival Ballet,** headed by **Sonia Arova, Job Sanders, Christine Hennessey, Joseph Savino, William Milie, Nadine Revene & Leonid Gonta,** completed a German tour Nov. 25. Before touring Italy, France, Holland and Scandinavia they do some Eurovision TV programs. All but 2 in the co. are Americans . . . Ballet mistress **Edith Allard** of "The Broken Date" co. reports from Europe that the production is still going strong, having visited Berlin, Munich, Dusseldorf & Hamburg. They go next to Belgium, Copenhagen & Oslo.

Merce Cunningham & Carolyn Brown, after their appearances in Stockholm and Hamburg, were invited by the Belgian gov't to dance at the Brussels Fair. The eve. they were scheduled all programs were cancelled because of the death of Pope Pius XII. Instead the Belgian Nat'l Radio filmed duets from "Springweather and People" for later TV showing. North-German Radio in Hamburg also made TV films of the 2 American dancers. Cunningham returned to his NYC classes Nov. 3. On Dec. 1 he begins a season as Dancer-in-Residence at the U. of Ill.

Pressstime News

LISA GARDINER DIES

Ballet lost a staunch advocate with the death of **Lisa Gardiner** on Nov. 5 in Washington, DC. Miss Gardiner, who was 62, was artistic advisor of the Washington Ballet. She found the co. in 1955 with Mary Day. Miss Day, with Frederic Franklin, is the present co-director. A Washington native, Miss Gardiner was the daughter of theatrical manager and newspaper correspondent Cornelius Gardiner, and Ruth Kimball, one of the 1st women correspondents accredited to the House & Senate Press Galleries. At the age of 18 she joined the Pavlova co., with which she toured many countries of the world. 6 years later, in 1920, she left to join Adolph Bolm's Ballet Intime. She gave up performing in 1922 to establish a ballet school in the nation's capital.

PERSONALS

Dancer **Josephine Premice,** currently on B'way in "Jamaica," recently married Timothy Fales, socialite son of a NYC banker . . . Carla Craig was born Oct. 24 in Phila. Her parents are **Alicia & Norman Craig,** dirs. of the **Phila. Civic Ballet** . . . Hurok publicist **Martin Feinstein** and his wife have called their new baby Margaret . . . **Esta & Donald McKayle's** 2nd child, Liane, was born Nov. 11 in NYC.

TELEVISION TOPICS

The **NYC Ballet** will be featured on the Bell Telephone Hour's "Adventures in Music" Jan. 12 on NBC-TV, 1st of a series of live hour-long colorcasts. With a cast headed by **Janet Reed,** the dancers will be seen in **Todd Bolender's** satiric "Souvenirs" . . . The Dec. 15 "Voice of Firestone" TV show will feature several members of **Ballet Russe de Monte Carlo** in "Swan Lake" excerpts. Leads will be **Nina Novak & George Zoritch.**

On Dec. 23 the **Nat'l Ballet of Canada** does a 90-min. version of "The Nutcracker" on CBC-TV. Principals will be **Lois Smith, David Adams** and **Betty Pope** . . . Modern dancer **Marie Marchowsky** was choreographer and soloist of a 4-hr. TV spectacular, "World of the Heart," Nov. 16 over WNTA-TV in NYC. Program was to enlist Heart Fund volunteers.

OFF-BROADWAY EVENTS

Harold Lang co-stars with **Helen Gallagher** in a revival of "On The Town," opening Jan. 10 at the New Orpheum . . . **Fernand Nault** is choreographer of the musical, "Scarlet Ribbons," coming to the Actors Playhouse Jan. 6 . . . "Nightcap," **Jerry Herman's** revue at Jim Paul Eiler's Showplace in Greenwich Village, recently passed its 300th perf. Principals: **Charles Nelson Reilly, Bobo Lewis, Kenneth Nelson, Rita Gardner** . . .Choreography for Girardoux' "The Virtuous Island," given Nov. 20-22 in B'klyn by **Pratt Institute's Theatre Workshop and Modern Dance Club** was by **Pauline Tish.**

On Nov. 22 dancer-actor-singers in "Blood Wedding" launched a series of midnight after-show perfs. of a separate musical revue at the Actors Playhouse. Among those featured are Flamenco duo **Raquel & Manolo,** and 11-year-old Spanish dancer **Jose Arturo Segui** . . . **Leon James & Al Minns,** who scored at the Newport Jazz Festival with their survey of dances from Cakewalk to Mambo, are giving a concert Dec. 28 at the 92nd St. Y . . . Next perfs. of **Erick Hawkins'** "Here and Now With Watchers" are Dec. 27 (eve.) & Dec. 28 (mat.) at the Henry St. Playhouse.

AROUND NEW YORK TOWN

"Essence of the Dance," an exhibit of photos by **Edith Worth,** is being held at the 92nd St. Y Dec. 14-31. Included are many which appeared in the Oct. DANCE Mag. (pp. 38-45) . . . **Peter Nelson** was choreographer and featured dancer, along with his wife, **Rosa Sternov,** and **Paula Lamont** at the 22nd annual Ziegfield Ball Nov. 21 at the Waldorf . . . Flamenco dancers **Soler & Lorca** open Dec. 3 at the Elegante . . . Dance direction of the Town Criers' "The Boy Friend" Nov. 7 & 8 at Seaford, LI, was by **William Como.**

During Oct. the **Westchester Dance Players (Carol Newman, Barbara Hoenig, Margot Lehman, Lorraine Rosenfield, Edith Rubin, Patricia Woolner, Jeanne Wechsler)** gave 21 perfs. in elementary schools of Westchester and Conn. of "Hi Neighbor," a dance program for UNICEF Week . . . **Rose Pepe, Terry Morrison, Ralph Alpizar, Charles McNab, Pearl Youmans, Maria-Cristina, Tanya** and **Vincent Giordano** are the **Nocturne Dancers,** directed by **Casey Reno.** Their most recent ethnic program was Nov. 9 at Strauss Aud.

NEWSWORTHY NAMES IN NYC

John D. Rockefeller III, Pres. of the Lincoln Center for the Performing Arts, has announced that **Philip Johnson** will be designer for the project's Dance Theatre, to be completed in 1963. Johnson collaborated with Ludwig Mies van der Rohe on the Park Ave. Seagram Bldg. . . . **Angna Enters** plays a mime role in "Rashomon," due at the Music Box Feb. 2 . . **John W. Bubbles** (ex of Buck & Bubbles), **Geoffrey Holder & Carmen de Lavallade** will be among those featured in "Satin Legs Smith," a new B'way musical due in April . . . The **Martha Graham** film, "A Dancer's World," will be shown beginning in Dec. at the 5th Ave. Playhouse.

Richard Earl Thomas, 7-year-old son of dancers **Barbara Fallis & Richard Thomas,** took over the role of John Roosevelt on Oct. 24 in the B'way play, "Sunrise at Campobello." He never had an acting lesson . . . NYC Ballet's **Nicholas Magallanes** escaped injury when his car crashed Nov. 16. Passenger with him, **Richard Rapp,** also of NYC Ballet, suffered a concussion . . . **Diane Consoer & Jonathan Watts,** of the NYC Ballet, were guest artists in the NYC Opera's "Fledermaus," choreographed by **Robert Joffrey.** Dance soloists in other operas: **Beatrice Tompkins, Francoise Martinet, Gerald Arpino.**

COAST TO COAST

The **Royal Winnipeg Ballet,** which opened its season with perfs. Oct. 17 & 18, plans additional home-city programs Jan. 15, 16 & 17 and Mar. 20 & 21. During Jan. they will also do a 3-week tour of Western Canada. **Arnold Spohr** is Dir., and principals are **Marilyn Young, Marina Katronis, Sonia Taverner, Frederic Strobel** and **Federic Konrad.** A no. of school demonstrations are also on the season's schedule.

The **Washington Ballet** has scheduled 3 holiday perfs. Dec. 26 in Richmond, Va.; Dec. 27 at Constitution Hall in Wash.; Dec. 28 in Baltimore. **Frederic Franklin,** co-director of the co. with **Mary Day,** has now joined the permanent teaching staff of the **Wash. School of Ballet.**

The **S.F. Contemporary Dancers** presented "Tree of Night," "Puppet Show for People" and "The Night is a Sorceress" Nov. 21 & 22 at their Center. On Nov. 9 they featured a dance film program . . . Ballet Roundtable, a group sponsored by **Edna Lucile Baum,** is meeting the 1st Sun. eve. of each month in Chicago. Speakers this year have included photographer Paul Hansen, and Oliver H. Statler, who discussed Kabuki theatre.

Charley Baker staged 4 perfs. of "Cinderella" Oct. 31 & Nov. 1 with the Lakewood, Calif., Philharmonic . . . **Paul Jayson & Christine Robinson** have joined **Lotte Goslar's Pantomime Circus** . . . **Nancy King & Bruce Marks** of the **Met Opera Ballet** were recent guest soloists in "Carmen" with the Phila. Grand Opera . . . 1st fall season perf. of the **Boston Ballet Co.,** dir. by **Alicia Langford & Edwin Binney,** was Nov. 28 in New Bedford, Mass . . . **Jeannette Lauret** has staged "Giselle" excerpts for the Dec. 5 & 6 programs to be given

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by the **Little Studio Dance Workshop** of Norwalk, Conn. **(Russel Fratto,** dir.) at the Wilton Playshop. Guest performers: **Barry Edson, James Zynda, Gregg Miller;** guest choreographer: **Charles Nicoll.**

Members of the **Dance Dept. of the Boston Conservatory of Music (Jan Veen,** dir., **Ruth Sandholm,** associate) have had a busy fall season of perfs. in and around Boston. On Dec. 6 they give a perf. for children, featuring "The Princess and the Frog Prince," and "Wine, Women and Song."

The **Phila. Dance Academy** presented **Roni Arnold,** assisted by **Ann McKinley, Suzanne Lewis & Sharon Ginsburg,** in modern dance works, and **Leah Dillon & Her Dance Arts Group** in dances of India and Spain Nov. 26 . . . **Frances Alenikoff** and the **Aviv Group** perform Dec. 1 in Albany and Dec. 7 in Paterson, NJ. Dancers are **Dani Dassa, Jo Lechay, Oliver Newman** & Miss Alenikoff.

REGIONAL BALLET—USA

Detroit, home of the **Severo Ballet** & the **Detroit City Ballet,** extended a cordial hand to **Doris Hering,** DANCE Magazine's REGIONAL BALLET-USA Editor. Before attending the Nov. 7 & 8 perfs. of the Severo Ballet at the Institute of Arts, Miss Hering spoke on regional ballet under the auspices of the Music & Drama Dept. (Kurtz Myers, dir.) of the Detroit Public Library. She received the key to the city from Mayor Louis C. Miriani and was interviewed on the "Our Friend Harry" TV program.

In connection with its Christmas Week perfs. (Dec. 27, 28, 30, Jan. 1, 3, 4), the **Holiday Theatre (Fred Danieli,** dir.) of Newark, NJ, plans a painting contest for juvenile members of the audience. The young artists' impressions of the ballets will be judged by Julia Sabine, of the Newark Library; James Carline, NJ painter; and Robert Reid, Dir. of the Newark Jr. Museum. Prizes will include a scholarship to the **Amer. Ballet Academy,** a Capezio ballet outfit, and a DANCE Magazine subscription. On the bill will be "Peter and the Wolf," by Mr. Danieli; "Les Sylphides," staged by **Lynne Golding;** and the premiere of "Carnival of the Moon," by **Martha Wittman.**

Plans are moving along for the 1st **Pacific Coast Regional Dance Festival.** Instead of a Feb. program, there will be a 3-day Festival in April, with San Mateo and Palo Alto as possible locales. The 1st Festival will not be adjudicated. Ballets will be supplied by the charter members as follows: "L'Histoire du Soldat" **(Le Mone Concert Dancers);** "Eine Kleine Nachtmusik" **(Monterey Civic Ballet);** "L'Arlesienne Suite" **(Sacramento Civic Ballet);** "Night on Bald Mountain" **(Dance Caravan Co.);** "Pueblo Bonito" **(Phoenix Youth Ballet).**

April 24-26 are the dates for the 4th **Southeastern Regional Ballet Festival,** with 9 co's offering works to be adjudicated in Jan. by **Ted Shawn.**

A Jr. Ballet sponsored by the **So. Calif. Cecchetti Council** held its 1st rehearsal last month in L.A. 43 dancers qualified for membership, which includes once-a-month rehearsals supervised by teacher members. Ballet Chairman is **Corinne Leslie,** Choreography Chairman is **Olga Fricker.**

"Ballet-in-the-round" will be the feature of the Dec. 5 & 6 perfs. of the **Fort Worth Civic Ballet.** Under the artistic direction of **Mia Slavenska,** the co. will use the Casa Manana Musical theatre. Programs will include "Les Sylphides," the "Don Quixote" Pas de Deux (danced by Slavenska and Robert Morrow), "Nutcracker" Act II, and "Settlers' Sunday." The co. of 50 is under the dance direction of **Letitia Gray.**

A new group has been formed to work with the **Kansas City Civic Ballet, Tatiana Dokoudovska,** dir. Called the **Teachers' Civic Ballet Guild of Greater Kansas City,** it will, among other activities, supply the choreography for the co's spring workshops. Officers include **Ruth Shafton, Bobette McMillan, Medora Lydick, Dorothea Head, Myldred Lyons, Elaine Dulsey.**

Newest member of the **Northeast Regional Ballet Festival Assn.** is the **Connecticut Ballet, Inc.,** directed by **Irene Comer.**

On Dec. 2 & 3, the **Detroit City Ballet (Marjorie Hassard & William Dollar,** dirs.) makes its debut at the Inst. of Arts. The co. of 26 dancers is sponsored by the **Detroit Cecchetti Council,** and all choreography for the initial perfs. is by Mr. Dollar . . . The Dec. 3 Musical Evening Series program of the Cleveland Public Library will be devoted to "Ballet Miniatures," choreographed by **Marguerite Duncan,** and danced by members of her **Cleveland Civic Ballet** . . . The **Jacksonville Civic Ballet (Dorothy Hinson Burnson,** dir.) has invited **Michael Maule** as guest-artist for its annual concert Dec. 2.

Dance Concertante, which recently became the **St. Louis Civic Ballet (Stanley Herbertt,** dir.) makes a final appearance under its old name Dec. 7 with the St. Louis Symphony in "The Sorcerer's Apprentice" . . . Season plans for the **Philadelphia Civic Ballet (Norman Craig,** dir.) include the Dec. 3 TV premiere of a new work, "The Swan of Tuonela," with **Barbara Press & Richard Hendrik.**

The **Monterey Peninsula Civic Ballet (Dorothy Dean Stevens,** dir.) performs Dec. 6 at Pacific Grove, Cal. 2 premieres are scheduled: "Echo and Narcissus," by the co's ballet master, **Frank Bourman** (and featuring guest artist **Rosalia Kurowska** of Ballet Theatre); and "The Neon Circle," by **Kira Ivanovski.**

The **Jr. Ballet Guild of Clearwater, Fla.** **(Ruth Dyckman,** dir.) announced 2 perfs.: "The Pied Piper of Hamelin," Feb. 10, and "The Dancing Princesses," Mar. 17. The group, which made its debut in June '55, now numbers 24 members . . . The Dec. 27 perf. of the **Westchester Ballet Co.** at the White Plains, NY, County Center will feature premiere of "The Dream Toy Shop," with choreography by **Iris Merrick.**

NYC DECEMBER CALENDAR

through Dec. 6, **Beryozka Folk Ballet;** Broadway Theatre

through Feb. 1, **New York City Ballet;** City Center

Dec. 4, **Maya Boyko;** Carnegie Recital Hall; 8:30

Dec. 5, **Fred Berk Repertory Dance Co.;** Cooper Union; 8:30

Dec. 5, **Joyce Trisler & Co.;** Henry St. Playhouse; 8:40

Dec. 6, **Lalli** (children's program); Henry St. Playhouse; 3:00

Dec. 7, **Bennington College Dance Group;** 92nd St. Y; 2:30

Dec. 7, **N.Y. Ballet Club** (Herb Ross, speaker); Acad. Ballet Perfection; 3:15

Dec. 7, **James Waring & Co.** ("Dances Before the Wall"); Henry St. Playhouse; 8:40

Dec 12, **Hebraica Dance Co.,** Cooper Union; 8:30

Dec. 13, **John Begg's Ballet Carnival;** McMillin Theatre; 3:00

Dec. 14, **Jewish Dance Program** (children's prog.); 92nd St. Y; 2:30

Dec. 14, **Anna Sokolow** (lecture: "Dance in Israel, 1958"); Kaufman Art Gallery, 92nd St. Y; 5:30

Dec. 20, **Paul Taylor & Co.;** 92nd St. Y; 8:30

Dec. 21 **Alvin Ailey & Co.;** 92nd St. Y; 2:30, 8:30

Dec. 27, 28, **Erick Hawkins & Barbara Tucker** ("Here and Now with Watchers"); Henry St. Playhouse; 9:00, 3:30

Dec. 29-31, **Playhouse Dance Repertory Group** (children's program); Henry St. Playhouse; 3:00

SCHOOLS AROUND NEW YORK

In Jan. the **Ballet Theatre School** moves to new and larger quarters, at 53 W. 63. In addition to 2 school studios, with dressing rooms, showers, waiting room, there will be separate dressing room space for children. A 3rd large studio, plus dressing rooms and office, will provide permanent rehearsal space for the **American Ballet Theatre. Harold Lang** is

joining the faculty to teach modern jazz.

"Everybody" was at the opening party for the new handsome quarters of the **American Ballet Center on Oct. 26.** Director **Robert Joffrey** has added graded children's classes, taught by **Oldyna Dynowska,** to the school schedule. Other faculty: **Beatrice Tompkins, Gerald Arpino, Lillian Moore** . . . The **Asmus Ballet School** is now called **The Ballet Stage** and located at 265 W. 54. Faculty: **Harry Asmus, Olga Tavolga, Buzz Miller** . . . **Jean Erdman,** following her fall tour, begins teaching Dec. 15 at her studio, 77 5th Ave. . . .

The 14th annual all-day Dance Conference of the Alumnae Assn. of the **Steffi Nossen Dance Workshop** is Dec. 27 at the Henry Hudson Hotel, NYC. Several hundred teen-age and college dance students and instructors will attend the gathering, sponsored by the Dance in Education Fund. On Nov. 15 the Nossen Master Class did a "Music Analyzed Through Dance Movement" to Mozart's 40th Symph. with the Hudson Valley Symph . . . **Joyce Trisler** is teaching modern dance at the **American Ballet Academy,** Newark, NJ . . . **Carola Goya** is guest teacher at the **Metropolitan Opera Ballet School,** coaching in classical Spanish technique.

Instructors for the 5th **Conference on Creative Teaching of Dance to Children** Dec. 28-30 at the 92nd St. Y will be **Norman Lloyd, Helen Lanier, Cecil Kitcat, Blanche Evan, Shirley Wimmer Kaplan** & **Franciska Boas.** Theme is "Use of Music in Dance Education" . . . The **Sarah Bartell School** in the Bronx is introducing 2 new dancer-teacher courses: "Anatomy of Body Movement" by **Dorothea Spaeth,** and "Modern Primitive Dance" by **Syvilla Fort** . . . **Dance Arts** (with schools in Orange and Newark, NJ) has changed its name to the **NJ School of Ballet. Mavis Ray,** asst. choreographer for "Goldilocks," has returned to the faculty. New teacher is Ballet Theatre dancer **Carolyn Clark.**

Amelia Smith & **Beatric Bene,** of the **Smith-Bene School of Ballet** in B'klyn, presented their students Nov. 3, 10 & 17 in lecture-demonstrations of ballet technique for the B'klyn Museum's Children's Concert series.

SCHOOLS AROUND THE COUNTRY

Ballet Theatre's Leo Duggan was recent guest teacher at the **Cleveland Ballet Theatre School.** While there he choreographed "Nutcracker" excerpts for a Dec. student program . . . Newly opened, at 13534 Woodward Ave., Detroit, is the **Nagy Ballet School** . . . Modern dancer **Mary Tiffany** is now on the teaching staff of the U. of So. Calif. . . . **Robert Cohan** is commuting one day a week from his new modern dance school in Boston to classes at the U. of Rochester . . . The **Cleveland Ballet Center Co.,** directed by **Alex Martin** (ex-Sadler's Wells), presented "Les Sylphides," the "Swan Lake" Act I Pas de Trois, and a "Divertimento" choreographed by Martin, on Nov. 16 at the Parma, O., Sr. HS. Dancers included **Norma Goss, Gloria Hoffmeyer, Barbara Cantrall** & **John Williams.**

During their Chicago engagement, 8 members of the nat'l co. of "Auntie Mame" have been studying ballet with **Neil Peters** at his **Dancers Studio** . . . **Anna Kashi** (estranged wife of Marlon Brando) is studying ballet with **David Lichine** in LA . . . **Troy Howard,** artistic dir. of the **New Hampshire Civic Ballet,** now also directs the ballet dept. of the **Polly Randall School of Dance** in Hanover, NH . . . **Gertrude P. Kurath** gave a lecture-demonstration of American Indian dance and costume Nov. 24 at the **Phila. Dance Academy.** Presentation included Labanotation scores of the dances . . . **Olga Tarrasova** and **Helen Nemeth** have joined the faculty of the **Michael Richards Dance Studio,** E. Norwalk, Conn.

Una Kai, associate ballet mistress of the **NYC Ballet,** was audition judge for students of the **Academy of Ballet & Related Arts,** Elkhart & Goshen, Ind. **(Nadine Thornton,** dir). 12 girls traveled to Bloomington, for the competition, 1st prize for which was a scholarship at the Academy. Winner was 12-year-old **Patricia Kalt;** runner-up: **Susan Sherman,** 15; Honorable Mention: **Rona Grillo, 12.**

ON TOUR IN DECEMBER

Ballet Russe de Monte Carlo: Dec. 2, Warren, O.; 4, Ft. Wayne, Ind.; 5-7, Detroit; 9, Indianapolis; 10, Madison; 11, Springfield, Ill.; 12-13, Milwaukee; 20, Rockford, Ill.; 24-Jan. 4, Chicago.

Dance Jubilee Co. (Linn-Alexander): Dec. 1, Scranton, Pa; 2, Allentown, Pa.; 3, Syracuse, N.Y.; 4, Watertown, N.Y.; 5, Oneonta, N.Y.; 6, Rochester.

Beryozka Folk Ballet: Dec. 8-13, Philadelphia; 15-16, Washington; 17-20, Detroit; 23-28, Los Angeles; 30-Jan. 4, San Francisco.

Kovach & Rebovsky & Co.: Dec. 1, Durango, Colo.; 2, Monte Vista, Colo.; 3, Trinidad, Colo.; 5, Tulsa; 8, Paducah, Ky.; 9, St. Louis; 11, Wilmette, Ill.; 13, Midland, Mich.; 14, Elmhurst, Ill.

National Ballet of Canada: Dec. 1-2, St. Catherines, Ont.; 3, Kitchener, Ont.; 4-6, Hamilton, Ont.

Jose Limon & Co.: Dec. 1, Pittsburgh; 2, Morgantown, Pa.

Geoffrey Holder & Co.: Dec. 3, Woodmere, N.Y.; 5-6, Boston; 7, Lowell, Mass.

Kaye-Eglevsky & Co.: Dec. 9, Dayton, O.

Kaye-Eglevsky & Teresita La Tana: Dec. 12, Tampa.

Hayden-Eglevsky & Co.: Dec. 19, Hempstead, N.Y.

Daniel Nagrin: Dec. 16, Baltimore.

Ram Gopal: Dec. 5, Indianapolis; 7, St. Louis.

Shrimathi Gina: Dec. 6, St. Louis.

Merry-Go-Rounders: Dec. 27, Greenwich, Conn.

Jean Erdman: Dec. 2, U. of Mississippi, University; 4, Arkansas Polytechnic Coll., Russellville; 9, Northwestern Michigan Coll., Traverse City; 11 Hamline U., St. Paul.

Anne Wilson: Dec. 8, Englewood, N.J.

John Begg's Ballet Carnival: Dec. 6, Massapequa, N.Y.

The **Memorial Scholarship Foundation,** in cooperation with the **SF Conservatory of Ballet,** holds its 8th competition Dec. 13 at the Marines' Memorial Theatre in SF. Students and professionals, including children over 7, from the US or foreign countries are invited to compete. Winners are taught classical repertory free of charge and are eligible to join the youth co., **Ballet Celeste** (dir. by **Merriem Lanova**) for SF area and cross-country tour perfs.

ASSOCIATION NEWS

Robert Joffrey, Emmamae Horn, George Foster, Bob Audy, Irina Kladinova, Basil Valvarsori & Floretta Baylin are on the faculty for the 29th convention, Dec. 27-30, of the **Texas Assn. Teachers of Dancing** at the Statler Hilton in Dallas . . . The 2nd state convention of the **Okla. Chapter of DMA** is scheduled Mar. 8 at the Mayo Hotel in Tulsa . . . The **Chicago Nat'l Assn. of Dance Masters** meets Feb. 1 & Apr. 5 at the Sherman Hotel, Chicago.

NADAA's Mid-Winter Conservatoire is Dec. 18-21 at the Golden Gate Hotel, Miami Beach . . . **Dance Educators of America's** 2-day Christmas convention Dec. 27 & 28 at the Brown Hotel, Louisville, Ky., features instructors **Gertrude Jory, Joseph Levinoff, Jack Stanly, Jules Stone, Bob Kimble,** & **Jean Sturrock-Mead** . . . **Elva Eilers, Aron Tomaroff, Vernon Russell, Bernice Lear, Frances Hatch Park and Mr. & Mrs. Neville Daniels** were faculty for the **Dance Masters of Calif. (DMA)** Nov. meeting.

CHICAGO NEWS

Mary Martin's touring show does not do enough for **Dirk Sanders,** the engaging young dancer who scored with the **Roland Petit** co. last spring, and the production is hardly the showcase for his wonderful dancing. There were 2 SRO perfs. in the immense Oriental Theatre. The audience for this type of personal-appearance show did not quite know what to make of Sanders European style jazz. The sneakers, sweat shirts or pajamas he wears in the jazz impressions don't go with Miss Martin's couturiere confections, and the "Bachianas Brasileiras" Sanders dances with the star is a bit hard on her. Though the circumstances were unsuitable, we are glad to have had the opportunity to see Sanders' dances.

"Dance Jubilee," the panorama of popular dance produced by **Rod Alexander** and featuring **Bambi Linn,** himself and a co. of 16, delighted full houses in So. Bend, Hammond, Elgin and other spots in the vicinity. Alexander has reviewed the history of vaudeville and B'way dance from minstrel days to current story-ballet. While pointed up for humor, the material is always authentic and presented with polish. An exhausting Cakewalk is merely the opening no. There are Gus Edwards' Kiddies, Flora-

(Continued on Page 119)

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THE NAME DROPPER

If your Name Dropper seems a dispenser of data which is frivolously random, it is traceable to his education as a dance spectator, which began in the Pacific Northwest. It came by pure chance and badly out-of-sequence.

One's first brush with dancing ought to be a landmark, but I confess that the memorableness of a Pavlova matinee was that it meant a half-day off from the third grade. In the interval following, my dance interest was limited to the fascinatingly vicious tango of vaudeville adagio dancers — notably the finale wherein the lady invariably stabbed her partner.

At a point, luckily, I was sent to the Right Things — and they arrived in threes. First trio of programs was by **Mei-Lan Fang, La Argentina** and **Escudero.** The dance, I decided, was marvelous stuff — but I see now that I started out all-Ethnic. Next, in rapid succession, came **Mary Wigman, Harald Kreutzberg** and **Martha Graham.** Maybe *this* is what dance is all about — and it's great. (Nobody had tipped me off that these were "moderns.")

Then, all in the same week, three movie houses billed three different stars in their stage shows as "The World's Greatest Dancer." I loved all three — **Harriet Hoctor, Maria Gambarelli** and **Bill Robinson.** But I was getting rattled: which kind of dancing was "the greatest"?

Next came big-time ballet. Here (we're by now in Oakland, Calif.) my receptivity faltered. The 1934 **Ballet Russe de Monte Carlo** gave us a real "road company" off-night show, with many of the stars being saved for San Francisco. Eagerly poised in the very first row, I was horror-struck at the zombie make-up of the Sylphides. And in the middle of the opening tableau was this Little Lord Fauntleroy character with a big satin bow on his chest. In the next number, ***Union Pacific,*** the same chap wasn't much help as a cowboy. I decided not to stay for *Scheherezade.*

Happily, a few days later in San Francisco, the management brought out the varsity team — **Massine, Danilova, Lichine, Baranova, Riabouchinska, Toumanova, Zorina, Shabelevsky,** etc. — and finally all was as glamorous as it should have been. I felt it was worth while to continue my education.

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LOOKING AT TELEVISION

WITH ANN BARZEL

The Fred Astaire show of Oct. 17 is going down in television history as one of the great all-time shows. The pundits are giving credit to Mr. Astaire's careful preparations and obvious talent. But great talents have come croppers—and in shows that had been prepared with great care by geniuses of production. The Astaire show was good because it was undisguisedly a dance show by a good dancer, who made no bones about featuring dance. Simple as that.

And that is why the Ginger Rogers show of Oct. 15 was not a success. Although the program included one-and-a-half good dancers (Ray Bolger is the whole one), dance was secondary. The framework of the program was comedy and singing — both second-rate.

Astaire's show started with a close-up of his dancing feet that promised a dance show. And that is what he gave from the first number — in which, like an orchestra conductor, he directed his troupe of dancers into an orchestration of diverse dance movements — to the finale, where the debonair Astaire capered in front of the group. There were songs and a bit of light comedy, but they were kept in their places. A dance was not used to illustrate a song. It was honestly, openly, flamboyantly a dance — well-made, carefully rehearsed.

There is no point in repeating that Astaire is a fine dancer, except for the pleasure of recalling it. (Balanchine recently called him "the greatest.") He gives of himself generously — but the act of dancing looks so natural on him that one does not think he is going out of his way to do it.

Among the best offerings was the solo with imaginary props — a piano, drums, torpedoes — all good for a tap dancer's sound effects. Barrie Chase, an obviously well-trained dancer, did credit to herself in the romantic duos Astaire has wafted his partners about in these several decades.

The large group that danced the Hermes Pan routines on the Astaire show was excellent. The girls got their big inning in a sultry street dance with Astaire. The boys surrounded Barrie Chase in St. James Infirmary. I believe that the boy who was so outstanding in the Spanish dance was Roy Fitzell. The settings and colors were also a credit to this A-1 show.

Ginger Rogers had Ray Bolger, the Ritz Brothers and the same leaden song-and-comedy format that has sunk so many TV variety shows. Dance was sneaked in incidentally. Miss Rogers did some of the routines from her old movies. She never was a fine dancer with a substantial technique, and she has not improved, but she was better than one expected. Her young partner was vivacious but kept his gaze downward, mighty humble to be dancing with the movie queen. Bolger never got off to his own pace. The Ritz Brothers touched off a take-off on the Moiseyev Dancers' *Partisan* number, but it fizzled.

A more successful television take-off was the parody of the June Taylor Dancers on the Jerry Lewis show of Oct. 18. Perhaps someone remembered the delicious humor in the "mistake waltz" of Jerry Robbins' *The Concert*, but, even heavy-handed, the bumbling was fun. A mock commercial on the same show made riotous reference to *West Side Story's* type of delinquents. Dick Humphreys choreographed.

Also in the realm of parody, or rather the broadest burlesque, was the *Sleeping Beauty* that Louis Da Pron produced for the Perry Como Show of Oct. 18. Gretchen Wyler, in flowing chiffon and shoes with heels, was an insomniac princess. Da Pron was a prince with grooming that suggested the Bowery. The music included the *Sleeping Beauty* waltz and "Some Day My Prince Will Come." One wanted to disapprove of the shenanigans on the grounds that they desecrated a classic. But why be stuffy? It was funny. The settings in lovely pastels were wonderfully lavish. It is not without envy that I covet such backgrounds for the truly poetic dancers who inevitably put up with makeshifts when they appear on television.

Mata and Hari, interviewed by Ed Murrow on Person to Person (Oct. 16), presented unexpected facets of their private lives, including paintings and wire sculpture. They capped the conversation with a pantomime-dance in which with the aid of a screen they parodied a full-scale western movie.

A take-off that only the cognoscenti got was the *Green Table* parody on the Dinah Shore Show of Oct. 26. Comedienne Joan Davis, as editor of "Harpy's Bazaar," had a conference around a rectangular table with an all-male board of fashion directors. They indulged in stylized wrangling reminiscent of the Jooss diplomats.

James Starbuck was choreographer and leading dancer in the chess game ballet for the Arthur Murray Show of Oct. 20. Rossini's charming *Boutique Fantasque* music was used.

Bob Herget got choreographic mention for the Steve Allen Show of Oct. 19 that featured a dreadful firefly dance and brighter basketball balletics by the Harlem Globe Trotters.

The Hit Parade, long a refuge for good dancing, has been disappointing this year. The fault is the strangling format and not choreographer Gennaro or the dancers. The physical appearance of the show is not what it was. For one thing, it lacks the warmth and glamour color gave it. Further, it is a mistake to clothe dancers in the current fashions that deny a girl the beauty of a natural waistline — something essential to the good line that dancing is careful to cultivate. And the sweat shirts the boys and girls get into often seem to be begetting a dance art as sloppy as its habillements.

Distinguished dancers bringing their own dances to television this month included Jose Greco and Marge and Gower Champion. Greco appeared with his company on the Garry Moore Show of Oct. 28. It was a Flamenco production, and the presentation had excitement without the agony and grimaces some think spell temperament and authentic abandon. Greco will be seen on the Firestone Show Jan. 5. The Champions danced a New Orleans gambling den drama on Dinah Shore's Oct. 19 program. Transparent curtains, a gaming table around which the action centered and good color added to the scene. The Champions were superb.

The Israeli amateurs who appeared on The Ed Sullivan Show of Nov. 2 revealed interesting facets of the country's amateur art level. A beautiful fourteen-year-old did an acrobatic dance looking soulful as she went into splits and backbends. A modern dance group danced engagingly an all-male reconnaissance number and a joyous folk dance.

The ambitious ballet mother and the daughter ready to chuck a dance career for love were the theme of *The Debut*, Oct. 27, a play in which Susan Strasberg was a Russian dancer. Miss Strasberg wore a tutu and an uncredited double danced creditably. Eugene Loring choreographed.

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RECORDS FOR DANCE

BY ROSALYN KROKOVER

There is no real substitute for a live accompanist for the dance. But good dance accompanists, musicians who really have feeling and a flair for improvisation, are not easily found. Also there is the little matter of the expense involved. But the dancer or teacher can, however, always fall back upon an electronic substitute, the phonograph record.

The trend in this direction is toward producing records designed specifically for the classroom by professional accompanists. Dance teachers, too, are working in the medium.

A disc of unusual interest — and fun, too — from a teacher and dancer is *Castanets, How to Play Them*, by Matteo (Dance Records, Inc., Waldwick, N. J., HLP 3000).

The instruction, with piano accompaniment, starts with the basic single *golpe* (striking of the castanet) and works through the roll, waltz and other rhythms.

There is an illustrated, annotated booklet with the disc. This supplements the spoken instruction and gives the basic steps to go with the rhythms. Castanets designed by Matteo are also available with the record. These are made of some sort of plastic material. They are tuned, fit the hand well, and have a resilience that allows even rusty fingers a virtuosic sound.

For anybody who has just started to study Spanish dance, or for those who have the urge to brush up on their castanet technique, this is the ideal record for home practice. The timing is fine, the bands are clearly marked, and the recorded sound is excellent.

The needs of the teacher of contemporary dance are helped by discs of two specialists — the pianists Freda Miller and Sarah Malament.

Miss Malament (long-time member of the Hunter College faculty) has transcribed on a single LP disc twenty-five of her classroom studies for modern dance technique.

There are six groupings, each separated by bands large enough to find any grouping immediately. There are suggested movements and variations for each impro-

visation. The teacher is free to create her own directions and floor patterns, within the given phrasing and rhythmic pulse.

Musically, Miss Malament's improvisations are close to the Dalcroze tradition. They are free in form and motivated by the movement with which they are concerned. The recording is free of surface noise and the piano tone is clear. This disc can be obtained from Miss Malament at 3215 Netherland Avenue, NYC 63.

Miss Miller's project consists of four albums, each containing three 78 rpm discs. The albums include music for technique as well as for dances and dance variations. And, as in Miss Malament's disc, suggestions are given for the movement but do not necessarily have to be followed.

The character of the music, though, is entirely different. Miss Miller works along more conventional lines, and the music is much more concerned with suggesting specific styles and dances. The range is wide. Virtually every dance form, from tango to pavane, gavotte and boogie, is present. Complete ballets, story ideas and music for technique are also included. These discs should be very useful to the teacher of young students. The music is uncomplicated, the rhythms are clear and the harmonies are conservative. The discs, which have been approved by boards of education in many cities, can be obtained through Miss Miller at 237 East 81st Street, New York 28, N. Y. *THE END*

IN THE NEWS

Louis A. Stevenson, Jr.

PUZZLE DANCE: Paul Taylor, recently returned from a tour of Israel with Martha Graham, presents the NYC premiere of "Rebus" when he appears with his own co. Dec. 20 at the 92nd St. 'Y'. Assisting dancers are Toby Armour, Phena Darner, Viola Farber, Donya Feuer.

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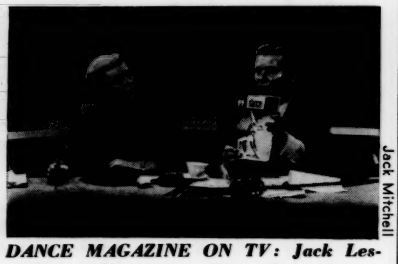
IN THE NEWS

***FROM HAITI:** Emilie de Mille is one of the stars of the Bacoulou Voodoo Dancers, recently returned to Haiti after successful engagements at B'lyn's Hotel St. George, the Gate Theatre in Greenwich Village and on Montreal TV. Organizer-choreographer is Odette Wiener.*



Jack Mitchell

***DANCE MAGAZINE ON TV:** Jack Lescoulie, subbing for ailing Dave Garroway, holds up DANCE Magazine to introduce the portion of the NBC-TV Nov. 10 "Today" Show, which featured Highland dancers, a piper, and a parade of Vera Maxwell's plaid creations. Left is "Girl of the Week" Pat Carroll. Telecast was based on our last month's Scottish fashion & dance story by Esther Brown.*

***FROM SPAIN:** Madrid mime-dancer Luis Agudo has been studying for 2 years at the Juilliard, Ballet Arts, Martha Graham and Jose Limon schools. He now returns to his own new Spanish folklore co., asst. by Carmen Gordo, ex of "Coros y Danzas de Espana."*

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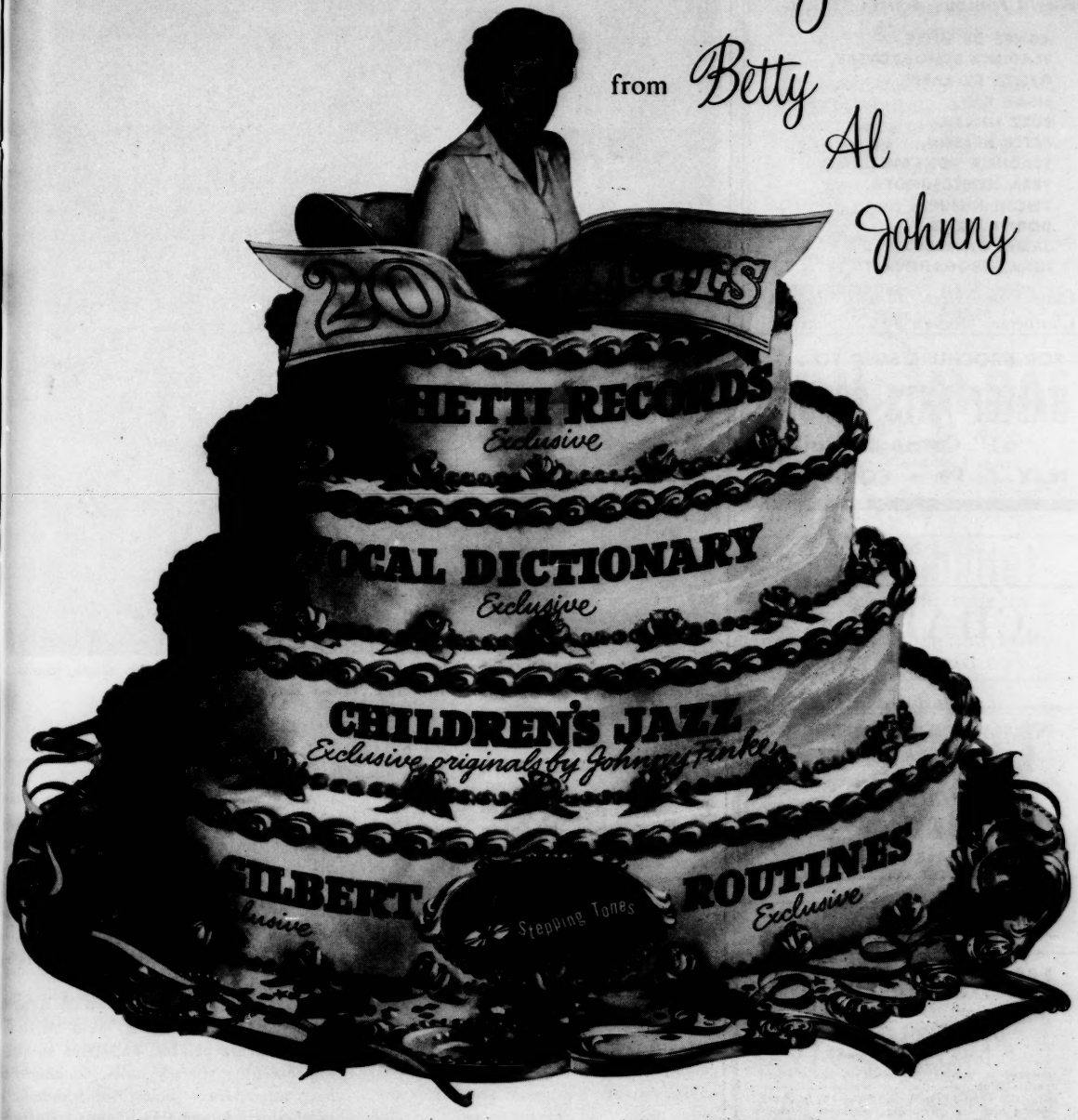

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Ava Gardner, as the Duchess of Alba, and Anthony Franciosa, as Goya, dance a Bolero in the soon-to-be-seen film "The Naked Maja."

MOVIES IN THE MAKING

"THE NAKED MAJA"

A giant among Spanish painters, Francisco de Goya y Lucientes (1746-1828) affected the course of Western art from his day to the present. But he is renowned for more than his works of art. There was also his alleged love affair with the Duchess of Alba, about which a film, to be released early next spring, is being made by United Artists.

Goya, born in a small town in Aragon, his father a master-gilder, went on to become a court painter, and later to paint the searching, sharply satiric comments on his contemporary society for which he is particularly famous. As a court painter he did many portraits of the aristocrats —

Choreographer Alberto Lorca watches dancer Carmen Mora rehearse actor Franciosa.

Carmen Mora dances a Seguidilla in United Artists' "The Naked Maja."

some of them full-length and unclothed of prominent court women, who were hardly expected to pose in such manner. The film gets its title from the name of one of these paintings — *The Naked Maja*, which hangs in Madrid's Prado Museum.

Starring Anthony Franciosa as Goya, and Ava Gardner as the Duchess of Alba (there is dispute among art historians as to whether the Duchess is the actual subject of the painting — in the film it's assumed she is), *The Naked Maja* relates, Hollywood fashion, the story of Goya's love for the captivating aristocrat, his persuading her to pose for him in the nude, his placating her unknowing husband by also doing a similar painting, but this one clothed (*The Draped Maja*, Prado) — and the resultant uproar.

The film, in Technirama, directed by Henry Koster and produced by Goffredo Lombardo-Titanus, offers several Spanish dance scenes. These required both choreography and coaching for the principals, who do some of the dancing. The photos on these pages, taken in Rome, show choreographer Alberto Lorca, Spanish dancer Carmen Mora, and the two principals as they prepare for their dance sequences in *The Naked Maja*. *L. T.*

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REPORT FROM ABROAD:

DE VALOIS AND AUSTRALIA

This year Australian audiences have had the opportunity to see three large ballet companies, plus Luisillo's Spanish troupe and Katherine Dunham's ethnic program. The three ballet companies were Australia's own Borovansky Co., the New York City Ballet, and now England's Royal Ballet (ex-Sadler's Wells). All this in contrast to the many quiet years when the Borovansky Co.'s mixed bag of ballets and styles held the fort, with only occasional competition from sporadic local groups.

With the exciting provocation of all this dance activity, new questions arise: Specifically, in which direction will Australian dance be led in the future, and by whom?

The impact of New York City Ballet, while deeply stimulating, is nevertheless quite remote. Australian ballet may never be the same, but it may take many years before the true effects are discernible.

A stronger and more immediate influence is Dame Ninette de Valois, Director of The Royal Ballet (despite the fact that The Royal Ballet's latest season here, appealing in its loving, spectacular versions of the classics, offered too many inexperienced young dancers to be impressive). A great deal of Dame Ninette's power lies in her approval of the Royal Academy of Dancing examination system — which is used extensively throughout Australia — and in fact that ballet students here all seem to have one goal: a scholarship to the Royal Ballet School in England. Such a scholarship is the key to the glamorous dance world beyond Australia.

Many have gone from the school in London directly into the Royal Ballet Co. Others have scattered into such companies as the Festival Ballet, the Marquis de Cuevas' company, the Schauspielhaus Ballet in Frankfurt, and Holland's Scapino Ballet, etc., etc. The Royal Ballet affords a two-way recriprocal "supply-and-demand" inter-Commonwealth arrangement. Dancers who need escape into the world over-

Dame Ninette de Valois

seas thus have the opportunity. "Madame," as Dame Ninette is affectionately known to the company, has, in turn, a continuous supply of the cream of talent from not only Australia but also from New Zealand, South Africa and even Canada. The success stories of ballerinas Rowena Jackson, New Zealand, Nadia Nerina, South Africa, and Elaine Fifield, Australia, ensure a constant flow of talent to England.

In Australia this means that teachers develop and lavish great care on those dancers whose style, height, body build and "line" most nearly conform to that required by The Royal Ballet. Thus the ideal dancer which Dame Ninette has ever envisaged, that archetype creature of chivalry or of ladylike nobility and true dignity, has become the ideal also of numberless Australian dancers. This aim is good. Whatever its faults may be, few can gainsay that The Royal Ballet has had a large share in giving dance status here.

In talking with Ninette de Valois one finds many facets. She has great personal charm, is willful, decisive, has an almost mid-Victorian correctness and self-discipline, distrusts emotional and undisciplined people, shrewdly steers herself through the necessary politics of organization, at the same time retaining her integrity and precise judgment. "Madame" wields what can be regarded, even in her own lifetime, as an historic influence.

Ninette de Valois has a firm chance of becoming the leader in Australia's future ballet development. There is even the possibility of her recommending a protege to lead a company here (as with the case of Celia Franca and the National Ballet of Canada). If, as seems indicated, Australia continues to move more and more towards Royal Ballet traditions than towards the Borovansky past or the American scene, it will mean that Dame Ninette's influence has extended further than even she has dared imagine. *BETH DEAN*

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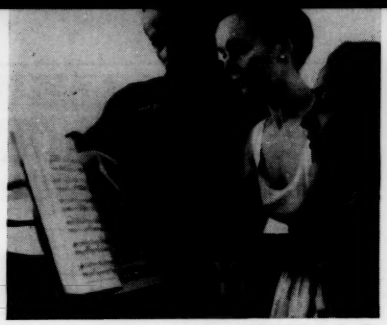

Russian ballet master Kikaleyschvili, American dancer Lidija Franklin, and Venezuelan pianist select class music.

SOVIET GROUP IN CARACAS

Ten Soviet dancers from the Tiflis Opera, Georgia, were enthusiastically received in Caracas, Venezuela, during their tour of South America this past summer. Although choreography and costumes were considered old-fashioned, some numbers were repeated 3 times for audiences excited by the vitality of the dancing. The troupe, headed by Vakhtang Chabukiani and Vera Zignadze, attended a party held by Russian-born American dancer Lidija Franklin (formerly featured in the Agnes de Mille Dance Theatre and in several B'way shows). Next day, as pictured here, ballet master Zurab Kikaleyschvili taught class — Chabukiani demonstrating — at Miss Franklin's studio.

Company star Chabukiani demonstrates.

The students were impressed with the Russians' dedication to the dance.

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REVIEWS

BY DORIS HERING

Percival Borde and Company
St. Marks Playhouse
Sept. 23-Oct. 5, 1958

Although there were assisting artists, (notably Pearl Primus), this was essentially a solo debut for Percival Borde. And it was in many ways satisfying.

Mr. Borde is a dedicated performer, with the quiet command that comes only from dedication. In the African part of his repertoire, notably the elegant *Yoruba Court Dance* and the Watusi *Impinyuza* with its giant strutting steps, one felt that he truly understood the essence of primitive dance — its subjugation of self to the function of the dance.

But there is a gulf between understanding and emotional identification. Mr. Borde's attitude toward this material (choreographed principally by Pearl Primus) was a shade too respectful. With his impressive stature and equally impressive strength, one longed to have him plunge more boldly into his characterizations. His depiction of Popocatepetl in *Legend* should have seethed with rage. His *War Dance* should have challenged the very gods themselves.

The restraint of his approach was emphasized even more clearly when Pearl Primus danced *Fertility*, the second of her two solos. Her squat body seemed to tower out of the ground as she beat her arms to show the strength that she, as a pregnant woman, was infusing into her unborn child. For that instant, Miss Primus shed her identity, was a creature possessed.

Mr. Borde choreographed the Caribbean offerings and performed them with charm and rhythmic sensitivity. In some, Mary Waithe and Edith Bascombe were used as assisting dancers, but the material provided for them was somewhat lacking in theatrical impact.

Drummers Alphonse Cimber and Samuel Phills were impressive. Mr. Phills also sang with an appealingly plaintive quality. Soprano Helen Tinsley contributed her familiar gusto.

Ballet Espanol Roberto Iglesias
The Broadway Theatre
October 7-12, 1958

There are performers who approach the dance of Spain atavistically. Others lean toward the theatrical. Both avenues are valid, provided they remain consistent. Roberto Iglesias tends to veer between the two. And the inconsistency was especially noticeable in the Flamenco works that he designed for himself.

Mr. Iglesias' solo *Salineras* augered well. There was a quick, sensitive exchange between the dancer, the Flamenco singer Pepe Segundo, and guitarist Felix de Utrera. But each time the rapport was at its closest, the concentration most fine-drawn, Mr. Iglesias seemed to step outside himself. Sometimes he would arrange his hands in decorative poses. Sometimes he would shake his head petulantly. Sometimes he would turn his back to the audience, not impulsively, but consciously. And so, a certain emptiness ensued.

A favorite of the enthusiastic opening night audience was the duet *Soledad Montoya* for Mr. Iglesias and a sleek, vibrant young girl named Rosario Galan. It was a dance of seduction—violent, animal-like—set to the words of Garcia Lorca sung by Pepe Segundo. Mr. Iglesias stamped before his partner, tore off her shawl, snatched at his own shirt, and finally led her off in swooning submission.

But the gestures used to symbolize uncontrollable passion were a bit too literal, even calculated. And instead of being (in the Flamenco custom) a ritual preceding the act of love, the dance transcended an invisible barrier and lost a certain dignity in so doing.

We found some of the numbers Mr. Iglesias devised for his company more effective and in a sense more direct than those for himself. He has a sure visual sense and charming taste in stage decoration. Simple half-drops and nicely varied lighting kept the stage picture alive.

Impressive in its pictorial effect was the *Tema y Variaciones*. Danced to the warm contralto singing of Maria Fábregas, the work offered a rich new dimension to the familiar jota. It was a ritualistic dimension, with rows of nun-like figures bearing candles and walking slowly in a bluish light. Suddenly the boys broke into a stick dance and all burst into a concluding jota.

Also charming in its working of folk material into a fresh visual concept was the *Fiesta en la Isla*, a series of Canary Island vignettes in which the couples, constantly intertwining, created an air of bucolic ingenuousness.

But in *Idolos de Arena*, where Mr. Iglesias attempted a dramatic context, the effect was rather naive. The idea of the dance was a fascinating one — that there are two deaths for a torero, the one before

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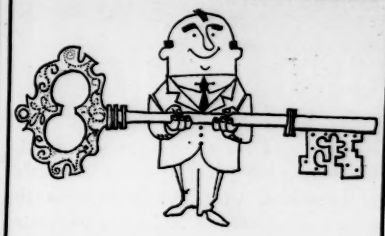

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the bull and the one in the eyes of the public. But the powerful theme was timidly presented, with Mr. Iglesias as the torero, in a brief and ineffectual encounter with Manolo Galan dressed as a bull, and with the dramatic line sketchily developed.

The concluding work, *El Duende,* choreographed jointly by Mr. Iglesias and the company's assistant director, Guillermo Keys Arenas, achieved a mood of carefully choreographed casualness. People wandering in and out—figures passing the windows—flirtations flaring briefly—all presented an interesting variation on the usual Spanish cafe finale.

Mr. Iglesias has assembled an attractive company with here and there an impressive solo personality beginning to emerge. One of the most refreshing interludes on the entire program was a Mexican-styled duet, *El Palomo y la Paloma,* for Esperanza Galan and Antonio Espanol. Mr. Espanol is quick as a sandpiper, and he has a perky sense of humor. His skittery Palomo, offset by Miss Galan's amusingly dominating Paloma, made for a delightful bit of domestic comedy.

In her solo, *Polo Sevillano,* Rosario Escudero created an image of elegant sinuousness and an almost sculptural quality that mark Miss Escudero as a choreographer of promise. Also presented in a solo of her own devising was Ana Mercedes. Miss Mercedes is a handsome, full-blooded woman, and her *Leyenda* in calm classic style was one of the most sensitive moments of the entire program.

In other words, there was much rich material in Mr. Iglesias' Ballet Espanol—much to please the eye and briefly stir the emotions. But only when he finds a consolidated and consistent point of view will Mr. Iglesias clear his way to a really important contribution to the tradition of Spanish dance.

Geoffrey Holder and Company
92nd Street "Y"
October 12, 1958

If someone were to ask us what lingered most penetratingly from this concert, we should reply, "the singing of contralto Claudia McNeil." During John Butler's *The Letter and the Three* Miss McNeil sang a blues. During Geoffrey Holder's *Come Sunday* she sang two spirituals. And in her delivery there was a sincerity not always achieved in the remainder of the program. It was the sincerity of offering a song not for its effect, but for its meaning.

Mr. Holder is the eternal precocious child. Everything intrigues him. Everything he must try. And because he has a highly sophisticated visual sense, he can often conceal his lack of real dance craftsmanship — his lack of real emotional identification — by being deft and colorful and playful.

For this concert he was lured by jazz and by Negro-Americana. His jazz *Quintet* wandered agreeably and occasionally formed picturesque groupings. It was stylishly danced by the company consisting of Carmen de Lavallade, Thelma Hill, Myrna White, Charles Saint Amant, and Ronny Lee.

In *Come Sunday,* Mr. Holder emerged imposing in a huge crimson cape. As a priest, he led his congregation through the sacrament. But nothing could have been more removed from dramatic verity than the way in which he turned his back to reveal the full expanse of the cape and extended his hands in decorative oriental-seeming gestures.

The theme centered about the stealing of the chalice by a young boy (Ronny Lee) — and his murder in the hands of the priest. Finally, with a touch of whimsy that would have been enchanting in a truly folk-flavored work, the boy climbed to heaven on a rope.

Sometimes Mr. Holder's sense of mischief is endearing. In *Yankee Dance* he strutted on stage wearing a high hat and tails — and no trousers. Solemnly thumping a battered bass drum, he resembled a savage gotten up in his idea of a minstrel outfit. But the amusing image was not developed in the dance for the company. In fact, it was spoiled by the overdressed girls and tastelessly underdressed boys cavorting and dashing about in almost improvised fashion.

Mr. Holder also performed a slender solo tidbit called *Impromptu.* It was graced principally by his infallible sense of timing. His Afro-Indian *Doogla Duo,* performed with featured dancer Carmen de Lavallade, was the most polished of his contributions.

Miss de Lavallade is a dancer of innate elegance. Mr. Holder does not always make the widest use of her range. But John Butler did in his intriguing work, *The Letter and the Three.* The piece was fragrant with atmosphere from beginning to end — a rose strewn cloth suspended, a woman (Carmen de Lavallade) seated in shadow behind it — a folding screen with a figure (Lee Becker) reclining behind it — a table — and a sinister male (Geoffrey Holder) depositing a letter upon the table.

Miss de Lavallade glided into a blues—a restrained, questioning dance ending in dignified quiet. And Miss Becker emerged for a solo that brilliantly superimposed innocence and lasciviousness. The letter waited ominously. The two women were drawn into a tortured, almost erotic duet ending in a struggle over the letter. What was in the letter? That was never explained. And it made no real difference. The beauty of *The Letter and the Three* lay in the contrasting of Miss de Lavallade's cool fire and Miss Becker's turbulent strength. Jac Venza's moody setting, and especially his handsome striped dress for Miss de Lavallade, added to the jasmine-laden atmosphere.

Jerane Michel and Mariano Parra
Carnegie Recital Hall
October 17, 1958

The concert debut of Jerane Michel and Mariano Parra posed a tantalizing esthetic question. Now that recent years have brought so many native ethnic companies to these shores, is there any point in the eclectic approach to dance — the performance like this with a smattering of East Indian, Spanish, Mexican, and Caribbean styles? Or is this all-embracing approach now a blind alley? And there is a further question. Should solos be attempted by dancers with little or no company experience?

True, both Mr. Parra and Miss Michel performed with seriousness, dignity, and a fair discipline. But one kept feeling that Mr. Parra would do well to turn in his mudras and taconeo for a pair of ballet shoes. There is a frankness in his body carriage that might, with adequate training, suit him for ballet. And Miss Michel might do well in a modern dance company, for the two solos she choreographed for herself indicated a laudable attempt at a personal emotional texture.

Choreography was by La Meri, Di Falco, and the performers.

Ballet Russe de Monte Carlo
Brooklyn Academy of Music
October 25, 1958

Economics and the vicissitudes of touring — persuasive elements both . . . persuasive enough to have made the Ballet Russe de Monte Carlo lose sight of the fact that ballet is a theatre art. The physical elements of their two New York performances were neglected to the point of drabness.

But dancers have a sweet obliviousness of their own. Most of them — and especially the corps—romped through *Coppelia* and waltzed through *Giselle* as though the sets weren't wrinkled, the lighting wasn't funereal, the props weren't make-shift. In fact, despite a certain beginning-of-the-season raggedness, the corps was often the most heartening part of the performances. We especially enjoyed the sunny dancing of Eleanor D'Antuono, Hester Fitz Gerald, Beatrice Lismore, Paula Tennyson, Raven Wilkinson, and June Wilson as Swanhilda's friends in *Coppelia.*

One of the salient ways in which the younger members of a ballet learn company style is by watching the principals. But the Ballet Russe principals are markedly divergent in style.

The major classical roles fall to Nina Novak, despite the fact that she is not a classical dancer. In personality she is hearty and straightforward. Her Swanhilda, though engaging, was a bit too literal, too lacking in the subtle lights and shadows of temperament.

Giselle is a new role for Miss Novak. She met its technical challenge most competently. But she has not yet developed a point of view about the role. Gestures were immediate, rather than evocative. Character development was monochromatic.

And there was a wide gulf between her solid style and the almost hothouse presence of George Zoritch as Albrecht. While his technical command is somewhat unpredictable, especially in matters of balance, Mr. Zoritch has an aristocratic bearing that it would do well for some of the younger dancers to emulate.

In addition to *Coppelia* and *Giselle,* the Ballet Russe offered *Les Sylphides,* Balanchine's *Pas de Trois Classique,* and Leon Danielian's *Sombreros.* The production of *Les Sylphides* was a disparate affair. There was obviously no attempt to standardize the arm and head carriage of the dancers. Raven Wilkinson in the Waltz performed spiritedly, but her arms had a tendency to flail. In the Mazurka, Kenneth Gillespie seemed lacking in focus. Irina Borowska's Mazurka had a predatory quality. Only Gertrude Tyven seemed to understand the essential lyricism of the ballet.

The *Pas de Trois Classique,* which depends so completely upon quickness and ballon, received a sofa-like interpretation from Gertrude Tyven, Irina Borowska, and Eugene Slavin. Mr. Slavin is a forceful character dancer (his Hilarion was especially vital). But his *Pas de Trois* was replete with technical faults — flaccid feet, static preparations, and a general lack of body tone.

The most alarming deviation in style, however, was that of Irina Borowska. Her characteristic freedom and warmth have been temporarily congealed into mannerism. There was a constant tendency to jut the head forward, stiffen the neck, and jar the impulse of her air work. Miss Borowska seems deeply in need of artistic direction — of someone to objectify her faults and give her a clear esthetic image to follow. But then, virtually all of the Ballet Russe dancers need this kind of supervision. The need is just simply more crucial in the case of Miss Borowska, for her potential is boundless.

The loveliest dancing of the entire day occurred in the *Coppelia* solos, Dawn and Prayer, performed respectively by Paula Tennyson and Eleanor D'Antuono. Both girls have a delicate purity of style and a freshness that one should like to have seen throughout.

Ivan Boutnikoff conducted the underrehearsed orchestra.

Talley Beatty; Myra Kinch and Co.; Diane and Vol Quitzow and Co.
92nd Street "Y"
October 26, 1958

In a roseate light, an imposing figure brandished two huge staffs. He explored the air with them, peered into space as though it were a forest, and lashed into huge lunging strides.

An audacious creature in a blue skirt and long yellow hair crouched smoking a cigarette. He rose to dance violently, then returned to his crouch.

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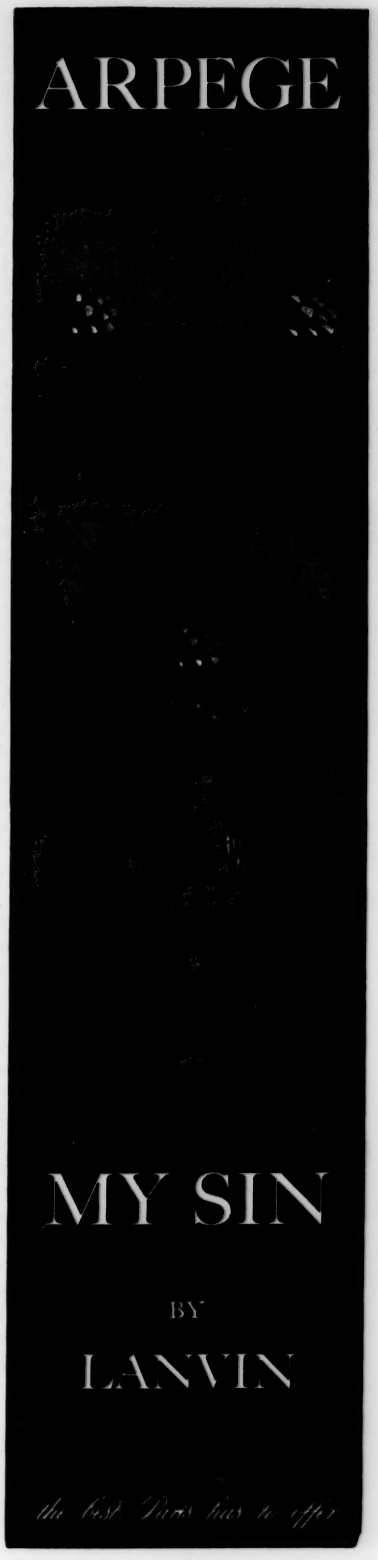

A towering male balancing a sky-scraping umbrella idled across the stage, toyed with a long chain, sought his image in a mirror.

These fascinating portraits were Talley Beatty's opening solos called *Entrance and Dance of the Glaou, Hamsin,* and *Mysteres.* In each he began with an imaginative concept that combined ethnic accents and a strong sense of the dramatic. But in each there was eventually a sag in the structure—a moment where the graphic should have become more clearly choreographic. Despite this, Mr. Beatty manifested a marked growth in his command of content and in the dignity of his performing style.

Less fortunate was his *The "Way Out" East St. Louis Toodleoo,* a coy journey up a ladder, not to dance, but to eat a banana.

Diane and Vol Quitzow are an unusual couple, happily attuned in point of view, yet individual in their choice and handling of material. Mr. Quitzow's *Short Story,* while baffling in meaning, was wholly absorbing in its sensing of the atmosphere-of-life, rather than the narration-of-life.

Diane Quitzow's *Fly!,* a daring expression of the eternal Oedipus conflict, was even more powerful upon second viewing, for one realized that in addition to shock value, the work was beautifully constructed, with a keen sense of the ebb and flow of emotion. A similarly sure command of choreographic form characterized Mrs. Quitzow's *Shades of Eros,* a faintly ironic variation on the "original sin" theme.

Myra Kinch's new work, *Beautiful Dreamer,* had all the harmony of a good class. But it is a harmony that implies sterility when transposed so literally to the stage.

To Stephen Foster tunes picked out simply on the piano, the dancers began grouped in profile in a semi-light. They stretched into wide extensions and falls, then melted into an alternating of solo and group passages. But there was little attempt to vary the dynamic range.

Miss Kinch has assembled a responsive company and trained it carefully. But one always feels that her choreography is too careful, that she does not let herself sink fully into her subject matter, unless it be slapstick, as in the delightful *Giselle's Revenge,* also presented in this concert.

Ceylon National Dancers
Hunter College Playhouse
October 29, 1958

If one approached this concert expecting the theatricality and technical sublety of the Balinese and East Indian dance, one was committed to disappointment. For it was far simpler in format and less evolved in movement detail.

Ceylonese dancing, like most Eastern forms, is related to the dance of India. It has overtones of the Kathak style, with its emphatic foot rhythms, its sense of humor, and its sturdy athleticism. Two men stamped and hit little brass tambourines in perfect unison. A bearded fellow moved his arms and shoulders in loose-jointed ease while hitting a hand-bell in various directions. A soloist, holding his hands in the shape of cobra heads, sprang into high circular jumps ending in a step resembling the Russian prysiadka.

The company's principal dancer — and principal exponent of Kandyan dance in Ceylon — was N. M. Guneya. A mature, rather heavy-set man, he exuded authority with every gesture.

In *The King's Walk* he strutted regally, swinging his long, flexible arms and veering into repeated angular jumps. In *Horse and Rider* he interspersed a chant with quick, strong dance passages, as though he were subduing a rearing steed.

A certain lyrical dimension became evident in two delightful trios performed by N. M. Guneya; his son, N. M. Somadasa; and P. D. Nandana. In *Death Flight of the Butterflies* the dancers fluttered their hands softly as they walked in close precision. And in *Dance of the Swans* their arms extended in a gentle dipping motif.

The only female member of the company was N. M. Guneya's daughter, N. M. Amerawathie. Small and robust, she ranged widely from a dance of invocation before a bank of votive lights to a narrative solo depicting an elephant in his daily activities. In all, she had an air of unself-conscious ease, as though she were not so much performing as engaging in an enjoyable game of make-believe.

Like the Kathak dancers, the Ceylonese have their share of show-stoppers. K. Suderis, first in a great grinning mask with rolling eyes and later in a bearded one, made the faces come alive as he chatted with the drummer, or sang, or muttered happily to himself. And there were fire-eaters, brandishing their torches, scattering sparks, and finally placing great gobbets of flame in their mouths.

To conclude, there was a sampling of the famed Kandyan ritualistic dance, with three men resembling glittering idols as they sank into deep knee bends, shook their shoulders, and stared ominously at the audience. We should like to have seen a longer sampling of this heroic style.

The program was sponsored by the Asia Society and was under the artistic direction of Noeyal Pieris.

Beryozka Russian Dance Company
Broadway Theatre
November 4-December 6, 1958

May O'Donnell bearing branches in Martha Graham's *Dark Meadow* — Pauline Koner offering branches to her companions in Doris Humphrey's *Ritmo Jondo* — Aurora's waltzing friends in *Sleeping Beauty* . . . It is fascinating how often choreographers have turned to the branch as a symbol of femininity. But none have done so with the naturalness and simplicity achieved by this delightful company of Russian girls. As they made their first entrance, gliding softly, holding aloft their birch branches (symbol of the company), they were the embodiment of femininity.

And as they went through their neat rounds — passing handkerchiefs, sinuating their arms in imitation of swans, or singing in high sweet voices — they revealed a gentleness and quiet radiance mercifully unmarred by coyness.

Although their repertoire is entirely within the folk idiom (skillfully staged by their director, Nadezhda Nadezhdina) several of the dances contained added facets. Their *Beryozka Waltz* was quite balletic (all of the girls have excellent ballet training). Dressed in tulle and wearing sparkling crowns, they slowly swayed, flowed into a close mass, then opened out their pattern in petal-like fashion.

In *The Chain* they assumed a regal bearing, also not usually associated with folk dance. Handsomely dressed in purple velvet with gold sleeves, they followed each other in curving paths, their arms outlining a chain, their feet stamping in counter-rhythms, their heads faintly tilted.

Sometimes in the little displays of special skill — the passing of a single handkerchief that mysteriously became four, or the reversing of their fringed shawls and arranging them in color-designs — one almost had a sense of history, of ancient winter evenings when women alone, to amuse themselves, might have devised these deftly fanciful dances.

But when it came to the lively numbers — the *Farewell to Carnival* with its booths and its bobbing papier mache figure on a sleigh — or the smartly stamping *Siberian Square Dance* — one became strongly aware of the lack of males in the company. There was something a bit hollow about the girls skipping about in pairs and squealing with pleasure. After all, while there is loveliness in a branch, there is more loveliness in a flowering branch.

The company was brightly costumed by Lyubov Silich and all 53 girls had a newly scrubbed prettiness. *THE END*

dance MAGAZINE

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IN THIS ISSUE

9 The Name Dropper *Donald Duncan*
10 Looking at Television *Ann Barzel*
12 Records for Dance *Rosalyn Krokover*
16 Movies in the Making: "The Naked Maja"
18 Australia and De Valois *Beth Dean*
20 Soviet Group in Caracas
23 Reviews *Doris Hering*
29 Open Letter: About Autograph Hunters *Marian Horosko*
31-51 DANCE MAGAZINE'S FIRST ANNUAL DIRECTORY OF DANCE ATTRACTIONS
52 Old Friends in New Jobs *Hollis Alpert*
56 The Dance *Arnold Haskell*
59 In the News
62 Christmas Greetings: Fonteyn & Somes *Photo by Bela Kalman*
64 Backstage at New York City Ballet Part I *Eugene Palatsky*
68 The Adventures of La Barberina *Lillian Moore*
70 Brief Biography: Alvin Ailey *Saul Goodman-Zachary Freyman*
72 Model Mime: Lotte Goslar
74 Regional Ballet—U.S.A.: "The Nutcracker" *Doris Hering*
80 The Young Dancer's Bookshelf *Regina Woody*
84 Diet and the Dancer *Laura Sheleen*
87-93 BALLROOM U.S.A.
New Twist—Rumbolero, *Dorothea Duryea Ohl;* Demonstrations by Pros, *Anne & Bob Thomson;* Contest Judging Ethics, *U.S. Ballroom Council;* PTA-Sponsored Ballroom Classes, *Donald Duncan.*
96 Do's and Dont's of Ballet Allegro: Balancé *Thalia Mara-Jack Mitchell*
102 Books in Review
104 Tap Series: The Value of Silence *Paul Draper*
107 Beauty and the Dancer: The Smart Woman *Antonia Dobroslavic*
108 Shopping Guide
113 Talk of the Trade *Toni Holmstock*

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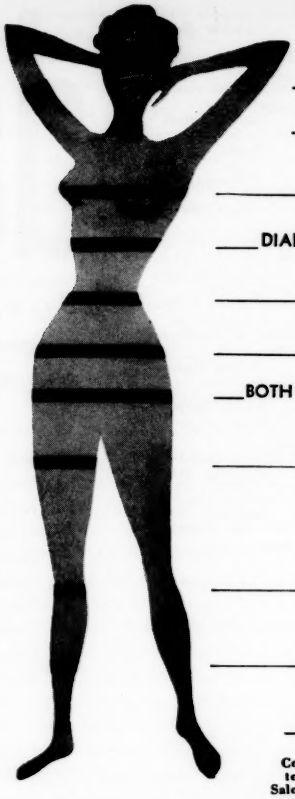

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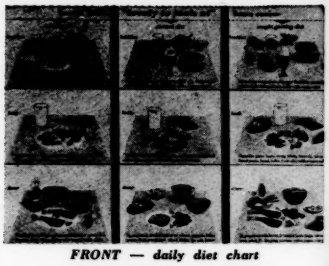

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OPEN LETTER: ABOUT "AUTOGRAPH HOUNDS"

BY MARIAN HOROSKO

Soloist, New York City Ballet

When I was a student in Cleveland, our studio used to have parties for the Ballet —or, rather, *THE BALLET!*, as we used to think of it. Our teacher, Serge Nadejein, was an Old World master of courtesy and diplomacy. A former choreographer at the Paris Opera, he was Russian in nationality, temperament and accent. Small, neat, dapper and kind, he was also the epitome of good taste. He was our example, in his immaculate white shirt with long, loose sleeves, tapered black trousers and soft black shoes, and we adored and imitated him. We dressed uniformly and were strictly disciplined.

Once a year *THE BALLET* came to town for about two glorious weeks. We all had our tickets well in advance. The high-point of the season was the party we gave for *THEM*. There were all the decisions about what to serve, how to decorate the studio, what to wear.

The night of the party was autograph night. Then *THEY* would give the studio signed photos, and we'd individually ask for signatures in our souvenir program books. These books used to contain snapshots, color drawings, marvelously glamorous pictures of the cast in costume, plus —most wonderful of all—inserted envelopes containing paper crows saturated in the perfume they advertised.

I watched *THEM* eat, and we all looked at movies that had been taken at earlier performances. And then, only then, could I ask for an autograph. In fact, my mother used to do it for me. I couldn't bring myself to be so bold as to speak to one of *THEM*.

I remember watching the dancers come out of the stagedoor after performance every night, dressed so neatly in exotic materials from foreign countries, looking so much the part of glamorous dancers, hair and shoes beautifully cared for. Even those who affected the casual air were studiedly casual. What flair, pride and sense of theatre they had! Good sense, that is. How we stood aside to let them pass, and stared! We made noises of approval or applauded.

Today, from the other side of the footlights, it seems quite different to me. In fact, it is different. At times some of us dancers talk about the changes in the fans' approach and attitude. And we try to figure out two things: Who are the fans who gather backstage or at the stagedoor? Why are they there?

Present at the stagedoor are mostly young girls, although there are some boys. Mothers and a smattering of fathers stand along the street curbs nearby while the fans surround the departing performers.

From time to time an older fan asks for an autograph who knows exactly who you are, what you've done, how well you danced today in comparison with what you did last year. He or she may have a few photos of you, and sometimes a scrapbook of newspaper clippings, many of which you may never have seen. He might also know things about your career that you've already forgotten.

But for the most part the "fanning" is limited to the young people waiting outside the door, and these are the ones who now seem particularly changed. They crowd around thrusting their books into your faces. They even go so far as to get into your dressing room, with or without the doorman's permission. Really annoying are the personal trophy seekers who want a button from your coat, your ballpoint pen, your earrings, or your dressing table brush and lipstick, etc. Others want only dance mementos. Signed toe shoes are currently highly favored. (In our company, we've gotten to the point that, rather than have such things missing through competition among our fans, we have a yearly auction of them, with bids for rehearsal clothes, etc., mounting in the pennies. The results of this sale are invested in a box of cookies for the dressing room.)

The constant pressure of the autograph hound is present not only when you enter or leave the theatre. Enthusiasm continues into restaurants, where a meal is interrupted by a plea which includes all sorts of odd tidbits like the fact that they have seen Margot Fonteyn dance, and that they are, therefore, not casual observers.

Once, however, during a *Nutcracker* season, I noticed a lovely little dark-eyed face standing silently by the stagedoor after each performance. She never asked for an autograph or picture. I finally offered one, but she shook her head. Puzzled, I asked her what she wanted, and she replied, "I want you to be my friend." We're good friends now. There was something so different in this request from all the others that it took me back to my own autograph-asking days.

While every performer is flattered and pleased by a request, there are some curious observations to be made. While I can hardly explain it psychologically, it seems to me that formerly the youngster or teenager fan used to identify, imitate and be guided by the person or group he admired—which seems fairly normal during the years of learning and yearning for achievement. But today's fan seems to want to identify with the dancer mostly for the purpose of appearing more important to her friends. The interest appears to be measured by the fact that she has more prestige if she can call you by name (after the first encounter, of course) than if she can only say "hello" to you. The audacity and nerviness that results from this attitude has no concern with what the performer might think of the action—only with what the fan's "friends" think.

The performer is not altogether blameless. Unfortunately, she has also made her contribution to this situation. She seems to have deliberately gone about deglamorizing herself, usually under the guise of comfort. Heavy rehearsal schedules and cold weather put slacks, sweaters and casual, unrelated gear on her. Many changes in an evening performance make her glad she has hair left on her head and skin on her tired face. But she could try! More courtesy and fewer smart, impatient retorts from the dancers might help, too.

Here, humbly offered, are a few suggestions to autograph seekers: 1) Don't expect anyone to have lead fingers—a pencil or pen has to go with every piece of paper to get a signature. 2) Physical contact, like touching, grabbing or pulling, while it may be fun for you, is in no way attractive, and is always annoying. 3) Meal time is shorter than you think, and the performer needs the time. Don't be inconsiderate. 4) Any requests for photos are complied with as soon as possible (those 8 x 10, glamorous photos, enveloped and stamped, amount to about twenty-five cents per picture for the dancer), but don't expect the dancer to pull one out of her purse. 5) Don't think the little souvenirs you pilfer from your admired go unnoticed. They have to be strictly accounted for to the wardrobe mistress.

In other words, we love you, but do take it easy.

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Federation and Love

What could be a more appealing theme than love? Under the direction of Helen Tamiris, Love and The Dance was presented at the 2nd annual Int'l Festival of Dance of the Federation of Jewish Philanthropies. Our illustrated coverage will take you there.

Plus: "Diet and the Dancer"; the beginning of a series of close-ups of leading dance schools; personality stories; reviews; sparkling comments and provocative reports; articles on the whole world of dance.

***on the cover:** The funny, warmhearted Yuletide fairy who bedecks our Chirstmas issue this year is none other than the excellent mime Lotte Goslar. Miss Goslar's Pantomime Circus, with a company of 5, is soon to be seen in 60 U.S. cities and, later in the spring, in Europe.* *(see p. 72).*

DANCE MAGAZINE FIRST ANNUAL DIRECTORY OF DANCE ATTRACTIONS

INTRODUCTION

Once considered high-brow, dance ranks now as a top-flight entertainment and cultural attraction. Millions of people come each year to enjoy dance events in theatres, opera houses and concert halls throughout the country. Dancers on TV and in the movies are, of course, accepted parts of our lives. Symphony orchestras have discovered the appeal of dance guest artists; the college circuit is constantly expanding; clubs and organizations look with interest for vital dance personalities; night clubs, as always, seek its charm and vitality; and in recent years the very hard-hitting gentlemen of big business have discovered that the dance is a potent salesman. As a result, industrial shows that tour the country now boast plenty of dance action and are, without exception, staged by choreographers. In other words, there is more dance activity on the American scene —summer and winter—than ever before.

But there has been no single place where someone looking to book dance talent can get a fairly accurate idea of what is available. Hit-and-miss methods are customary.

This first Directory of Dance Attractions is an attempt to remedy the situation. It is hoped that by it, we will be making impresarios, local bookers, television, film and club producers even more aware of the rich dance material available, and where it can be reached. (To be doubly sure our efforts are well utilized, we have made a special mailing of this issue of DANCE Magazine to the leading managers and bookers of entertainment talent from coast to coast.)

Please note that in this Directory all listings have been limited to professionals. Omitted are individual dancers, no matter how excellent or famed, who do not offer an "attraction." All listings are of companies, soloists, choreographers or lecturers who have a specifically formulated program or "specialty" which is immediately usable.

It is our hope that this Directory, which has been compiled with the cooperation of those in the dance field, will grow more and more complete each year. Any professional dance attractions which are not listed herein are cordially invited to furnish us with information to be included in next year's edition.

KEY

In these Directory listings information relating to the following agencies has been abbreviated. Following are complete titles and addresses:

COLUMBIA ARTISTS MANAGEMENT, INC., 113 W. 57, NYC 19, or 427 W. 5th, Los Angeles 13, Cal.; GENERAL ARTISTS CORP. (GAC), 640 5th Ave., NYC 19, or 9560 Santa Monica Blvd., Beverly Hills, Cal.; HUROK ATTRACTIONS, INC., 730 5th Ave., NYC 19; MUSICAL ARTISTS, 119 W. 57, NYC 19; MUSIC CORPORATION OF AMERICA (MCA), 598 Madison Ave., NYC 22, or 9370 Santa Monica Blvd., Beverly Hills, Cal.; NATIONAL ARTISTS CORP., 711 5th Ave., NYC 22, or 427 W. 5th, Los Angeles 13, Cal.; IRWIN PARNES INDEPENDENT CONCERTS & ARTISTS, 5525 Wilshire Blvd., Los Angeles 36, Cal.; GUS SCHIRMER, JR., 16 W. 55, NYC 19; TELEVISION ARTISTS CORP., 527 Madison Ave., NYC.

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A

PAT ADAIR: Ballet, tap, acrobatic, soloist: Booking, Jules Ziegler, 545 5th Ave., NYC.

BILLY ALBERT & THE ARDREY SISTERS: Specialty dance act: Booking, Wm. Morris.

FRANCES ALENIKOFF: Modern & Hebraic theme solo program: Booking, Martin Freedman, Lilith Prods., 76 E. 35, Paterson, NJ.

ROD ALEXANDER: TV-Theatre-Club Choreographer: 8 Highwood Lane, Westport, Conn. (See also DANCE JUBILEE.)

GUY ALLISON: See HELEN TAITT & GUY ALLISON.

ALICIA ALONSO & IGOR YOUSKEVITCH: Available for guest appearances with symphonies & local ballet co's: Booking, David Libidins, 113 W. 57, NYC 19.

AMERICAN BALLET THEATRE: 50 dancers, orchestra, technicians (total 100): diversified repertory from ballet classics to modern works: Booking, John Onysko, Amer. Ballet Theatre, 1790 B'way, NYC 19.
(See adv. p. 33.)

AMERICAN MIME THEATRE: 6 or 7 performers. No musicians. Varied repertory of 30-min. mime plays: Booking, Paul J. Curtis, Dir., 208 W. 68, NYC 23.

AMERICAN NEGRO BALLET JAZZ: 16 dancers (formerly Archie Savage & Co.): Varied ballet & jazz repertory: Booking, Irwin Parnes.

AMERICAN PUPPET THEATRE: 6 puppeteers presenting repertory including ballet no's: Booking, Irwin Parnes.

ANDRE, ANDREE & BONNIE: Novelty French mannequin-dancers: Booking, Mercury Artists, 730 5th Ave., NYC 19.

MARY ANTHONY DANCE THEATRE: 7-14 dancers, pianist (or tape accompaniment): Contemporary repertory ranging from dramatic to lyric & comedy: Booking, Musical Artists — or Tom Skelton, c/o Anthony, 61 4th Ave., NYC 3.
(See adv. p. 46.)

ARNAWT: See JANIK & ARNAWT

RAOUL APPEL: Dancer-choreographer (jazz, ballet, tap, adagio): Address, Globe Theatre, Balboa Park, San Diego, Cal.
(See adv. p. 37.)

JAN & JACK ARCHER: Specialty dance act: Booking, MCA.

DONN ARDEN: Choreographer: Address, c/o Latin Quarter, 200 W. 48, NYC 36.

ASOKA: See SUJATA & ASOKA.

HARRY ASMUS: Choreographer: Address, The Ballet Stage, 265 W. 54, NYC 19.

AUGIE & MARGO: Specialty dances (club & hotel): Booking, MCA.

AVIV GROUP: 4 dancers-singers, 1 musician: 1-hr. program of Biblical & Israeli folk themes: Booking, Martin Freedman, Lilith Prods., 76 E. 35, Paterson, NJ.

B

GEORGE BALANCHINE: Choreographer: Address, NYC Ballet, 130 W. 56, NYC 19.

BALI JAVA DANCERS. See DEVI DJA.

BALLET AMERICANA: 16-18 dancers, pianist (and tape): Varied repertory, ballet, modern, folk: Booking, Anthony Basse, 102 W. 84, NYC 24, or Thelma Hill, 174 Malta, B'klyn, NY.

BALLET ATTIQUE: 10 dancers, tape accompaniment: Original works by Waynne Warren, dir.: Booking, Vanguard Prods., 8820 Sunset Blvd., Hollywood 46, Cal.

BALLET OCTET: 10 dancers, 2 pianists, 4 technicians: Classic & contemporary ballet: Booking, Alkahest Celebrity Bureau, 952 Peachtree NE, Atlanta 9, Ga.

BALLET QUARTETTE: 4 dancers (headed by Melissa Hayden & Andre Eglevsky), plus pianist: Varied ballet repertory: Booking, Musical Artists.
(See adv. p. 46.)

BALLET RUSSE DE MONTE CARLO: 40 dancers, 20 musicians: Diversified repertory from ballet classics to modern works: Booking, David Libidins, 113 W. 57, NYC 19.

EDMUND BALLIN: Choreographer: Rep., Baum-Newborn Agency, 743 5th Ave., NYC 22.

BAMBOULA TO BOP: 4 dancers, narrator, 3 musicians. American Negro dances: Booking, Katherine Flowers, 208 W. 23, NYC 11.

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MARTA BECKET: Solo-mime dance show, tape accompaniment. Full-length fairy tale program, or short works: Booking (adult shows), Red Path Bureau, 507 Rockingham St., Rochester 20, NY; (children), Briggs Mgt., 1475 B'way, NYC 36.

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PERCIVAL BORDE: See PEARL PRIMUS.

BOLSHOI BALLET: Rep., Hurok Attractions, 730 5th Ave., NYC 19.

LEONARD BOUCHER: Dancer-lecturer-choreographer: Booking, Mary Dooling, 730 5th Ave., NYC 19.

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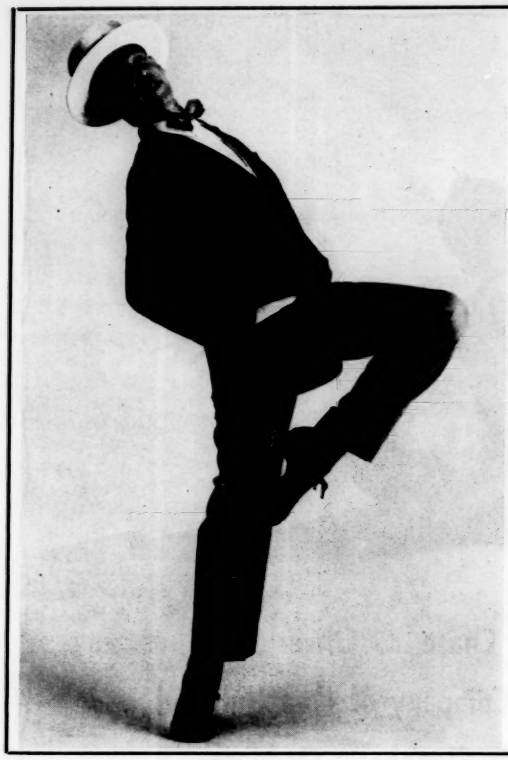

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C

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(See adv. p. 37.)

D

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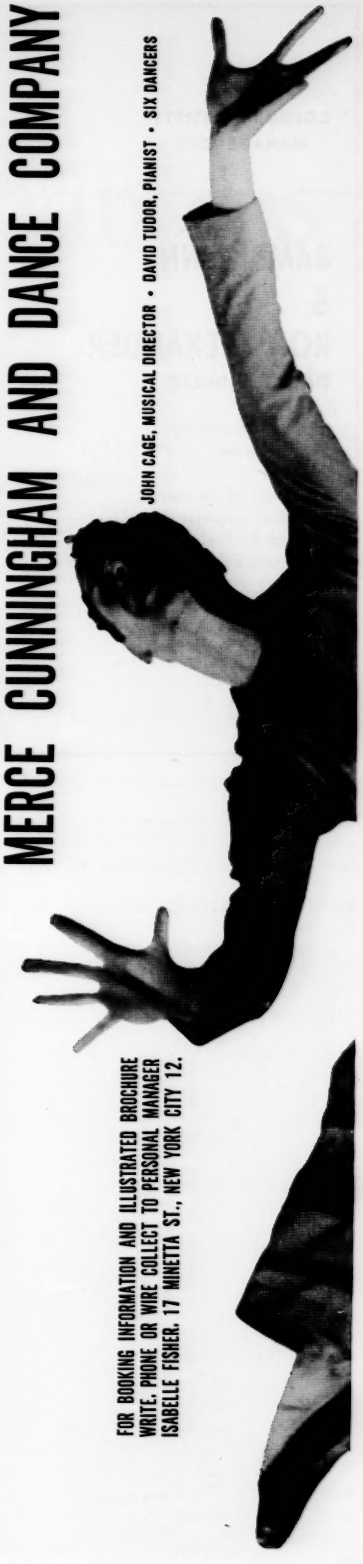

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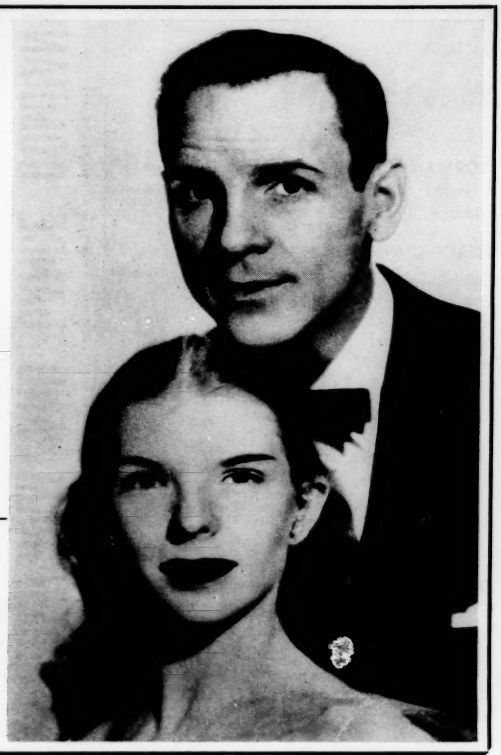

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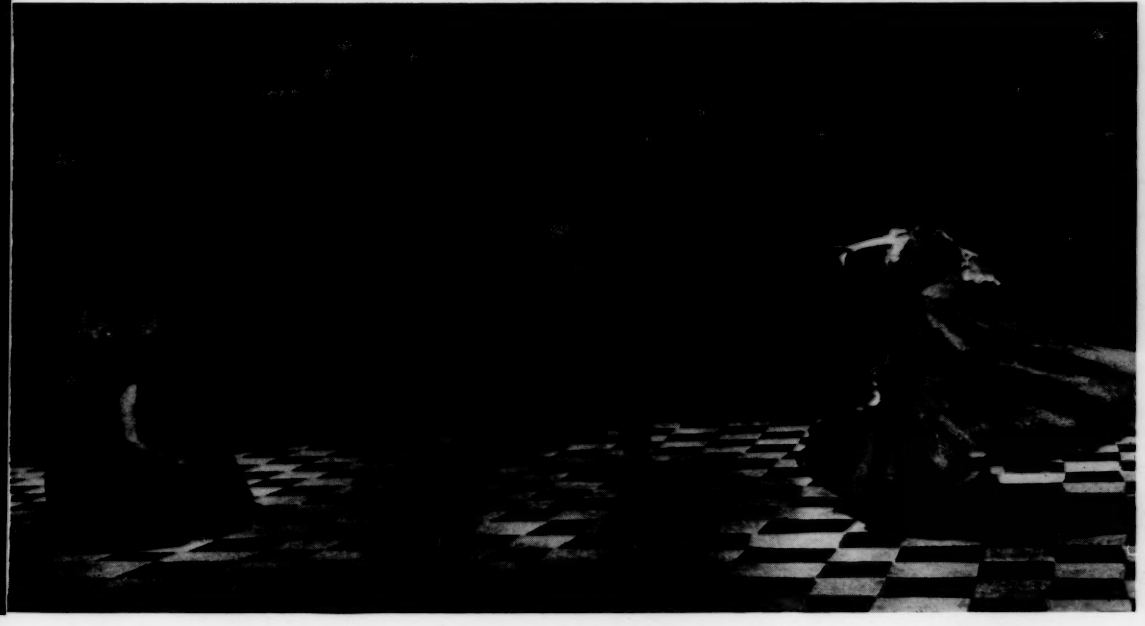

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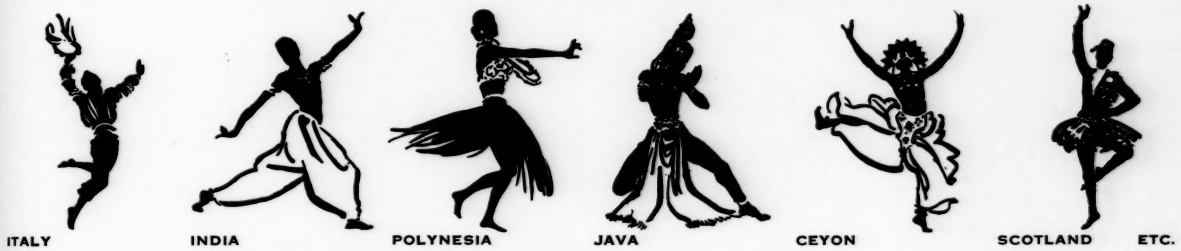

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(See adv. p. 48.)

JUILLIARD DANCE THEATRE: See DORIS HUMPHREY DANCE THEATRE.

LOUIS JOHNSON & CO.: 7-15 dancers, piano or tape accompaniment: Jazz, ballet, modern works: Rep., Tom Korman, Baum-Newborn Agency, 743 5th Ave., NYC 22, or Louis Johnson, 144 W. 23, NYC 11.

BOBBY JOYCE & GINGER: Specialty dancers: Rep., GAC.

K

STANLEY KAHN: Choreographer: Address, Mason-Kahn Studios, 1125 Market St., San Francisco 3, Cal.

TANIA KARINA & OLEG SABLINE: Classical ballet pas de deux: Rep., Musical Artists.

NORA KAYE: Guest ballet appearances: Rep., Musical Artists.
(See adv. p. 46.)

FRED KELLY: Choreographer: Rep., GAC.

GENE KELLY: dancer-choreographer-director: Rep., MCA.

MICHAEL KIDD: choreographer-director: Rep., Wm. Morris.

MYRA KINCH & CO.: 6 dancers, 1 musician. Satiric & dramatic works. Also special dates with guest star TED SHAWN: Rep., Musical Artists.
(See adv. p. 46.)

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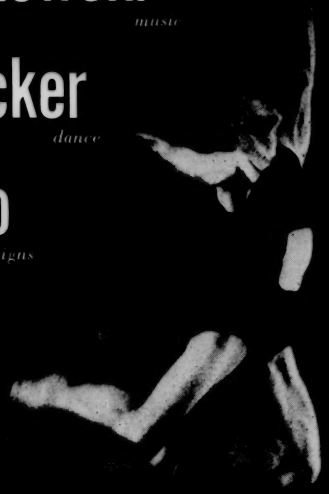

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(See adv. p. 46.)

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M

THE MAMBO ACES: Specialty dancers: Rep., GAC.

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MERLE MARSICANO: Modern dance soloist, pianist: Address, 53 E. 11, NYC 3.
(See adv. p. 50)

SOPHIE MASLOW: Choreographer: **SOPHIE MASLOW DANCE CO:** Modern, modern jazz repertory: Address, 446 Ocean Ave., Brooklyn 26, NY.

MATA & HARI: Dance satirists: Pers. Rep., Marcel Ventura, 1 W. 58, NYC 19. Concert booking, Columbia Artists. Club, TV booking, Wm. Morris.
(See adv. p. 40.)

MATTEO: See GOYA & MATTEO.

MATTISON TRIO: Specialty dancers: Rep., MCA.

MATT MATTOX: Dancer-choreographer: Address, 30 W. 60, NYC 23.

MC KAY & CHARLES: Specialty dancers: Rep., TV Artists Corp.

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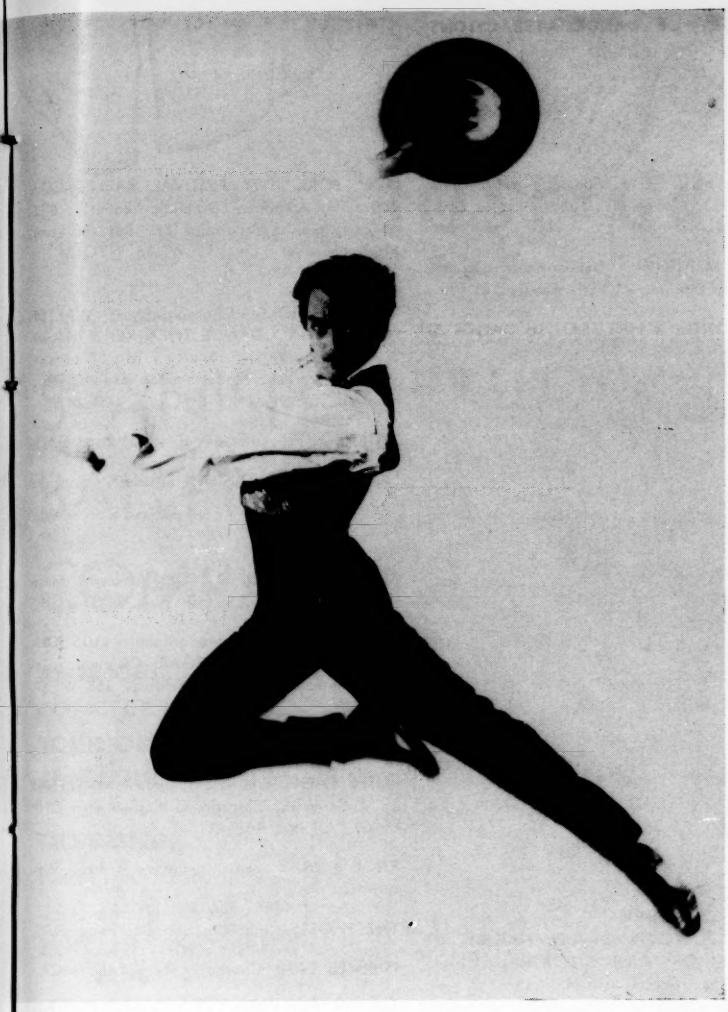

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(See adv. p. 34.)

VICTOR MORENO: See SPANISH AMER'-CAN BALLET.

THE STUART MORGAN DANCERS: Specialty dancers: Rep., GAC.

GEORGE MORROW: Line choreographer: Rep,. MCA.

ROBERT MOUTON: See GERTRUDE LIPPINCOTT.

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N

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(See adv. p. 51.)

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(See adv. p. 49.)

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O

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P

RUTH PAGE, Choreographer: Address, 135 So. LaSalle St., Chicago 3, Ill. See also CHICAGO OPERA BALLET.

PAGE & BRAY: Specialty dancers: Rep., Wm. Morris.

THE PAGETS: Specialty dancers: Rep., GAC.

HERMES PAN: Choreographer: Rep., MCA.

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R

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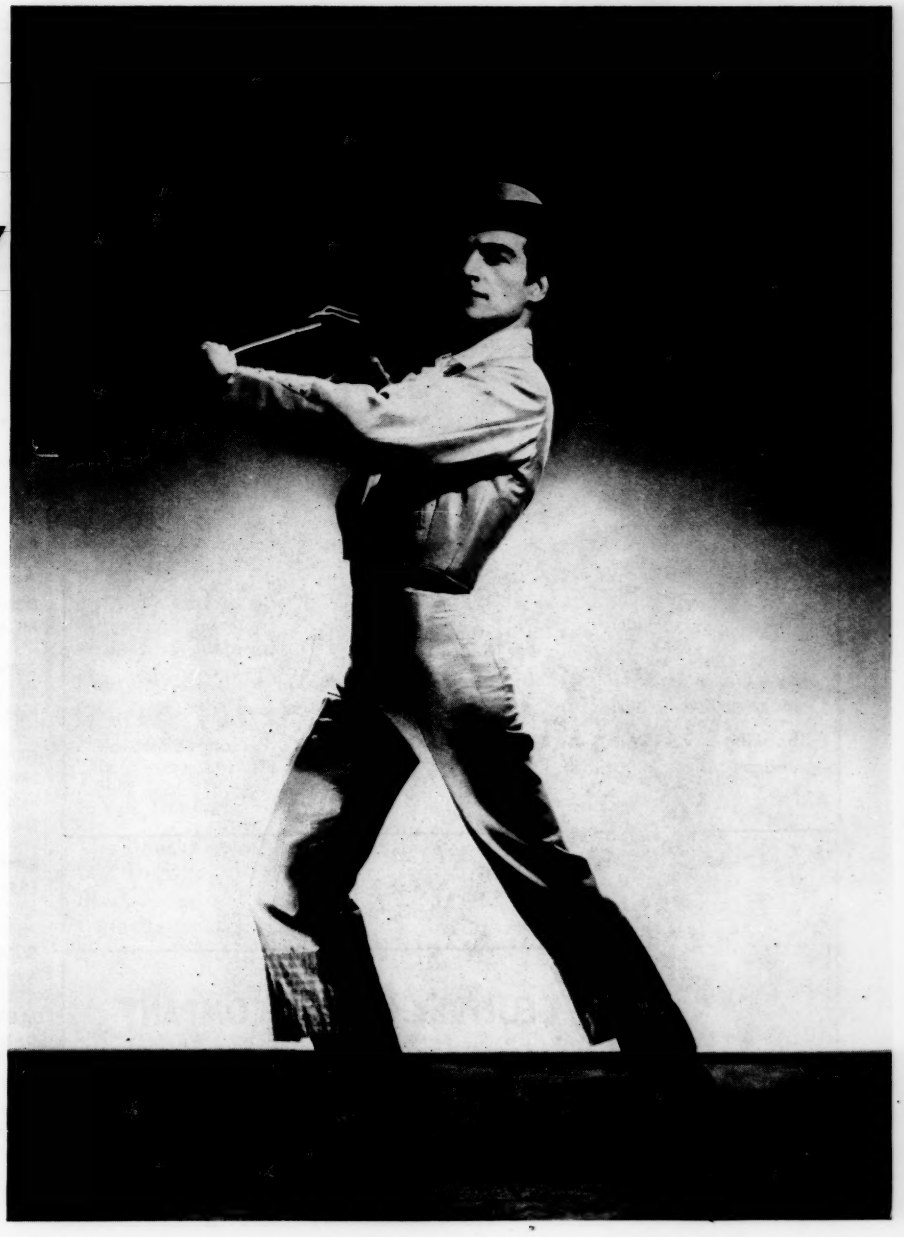

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(See adv. p. 44.)

PEGGY RYAN & RAY MACDONALD: Specialty dancers: Rep., GAC.

S

OLEG SABLINE: See KARINA & SABLINE.

DONALD SADDLER: Choreographer: Rep., MCA.

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(See adv. p. 46.)

SYBIL SHEARER & CO.: Modern dance programs, group or solo: Rep., Helen Morrison, Lee Rd., Northbrook, Ill.

LEE SHERMAN: Choreographer: Address, 245 W. 25, NYC 11.

MIA SLAVENSKA: Guest ballet appearances: Rep., Musical Artists.
(See adv. p. 46.)

ANNA SOKOLOW, Choreographer: **ANNA SOKOLOW DANCE THEATRE,** Modern & modern jazz works: Address, 225 W. 86, NYC 24.

SOLER & LORCA: Classical Spanish & Flamenco duo: Rep., Phil-Web Attractions, 48 W. 48, NYC 36.

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SOUTHERN CALIFORNIA BALLET: Contemporary & classic ballet programs: Address, Joseph Rickard, Dir., 2520 W. 7th St., Los Angeles 57, Cal.

SPANISH AMERICAN BALLET (Victor Moreno, Julio Torres): Combination Ballet & Spanish dance programs: Address, Victor Moreno, 18323 Ventura Blvd., Tarzana, Cal.

JAMES STARBUCK: Ballet, TV, musical comedy choreographer: Rep., TV Artists Corp.
(See adv. p. 42.)

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HELEN TAMIRIS: Choreographer: Rep., Arnold Weissberger, 120 E. 56, NYC 22.

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V

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VERA-ELLEN: Specialty dancer: Rep., Jules Ziegler.

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X

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Y

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Z

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PHOTOS BY HERB FLATOW

The biggest names on Broadway today are not those of comedians or tragediennes, but belong to a man who writes music, Richard Rodgers, and a man who writes words, Oscar Hammerstein II. Their newest and latest musical production is *The Flower Drum Song,* based on a novel by C. Y. Lee about some residents of San Francisco's Chinatown. Naturally, most of the problems faced by the characters in the R & H adaptation are romantic, but the story also has to do with the adjustment of Orientals in today's American milieu. In other words, the older generation vies with the younger, and the old ways with the new.

Usually the expenditure of the several hundred thousand dollars required to bring a musical to Broadway dictates a necessity for leading players of some luminosity, but Rodgers and Hammerstein, as is often their practice, have gone off-beat in their casting. Miyoshi Umeki *(Sayonara)* and Pat Suzuki (recordings, TV) are not exactly new names, but they are certainly new to Broadway; Larry Storch is better known in the night club world.

The big names in this production belong to two personalities who won't be seen on stage — famed Gene Kelly, who is director of the musical, and its choreographer, Carol Haney, who was once Kelly's dance assistant in Hollywood before she became a singing-dancing-acting star on Broadway. Here, working in jobs neither had previously done in the theatre, right off the bat they ran into an unusual situation. Their cast — dancers, singers, actors — were almost all of Oriental heritage.

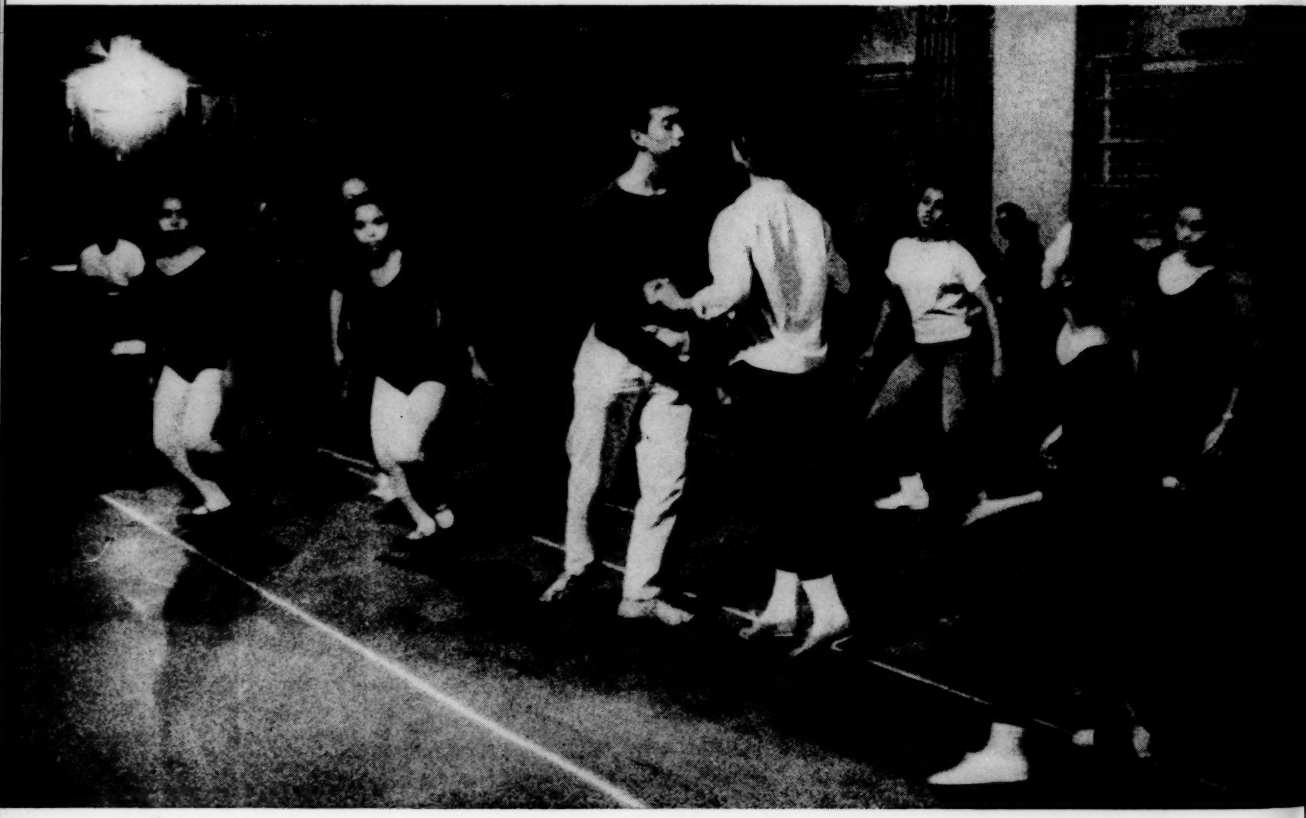
The country had to be scoured for young dancers of Oriental appearance who could handle the kind of difficult dance routines — ranging from modern jazz to ballet — Carol Haney had devised. Auditions were held in New York, Philadelphia, Boston, and Los Angeles. It was easier to find those who could do ethnic work, but many of these, along with more classically trained dancers, couldn't "cut it" to quite the satisfaction of Miss Haney. A group of fourteen was finally assembled. One old hand among them is Yuriko, a leading dancer with the Martha Graham Co., and well remembered for her "Uncle Tom" solo in *The King and I.*

By the time six weeks of rehearsal had ended and the show was being tuned up in Boston, Gene Kelly had this comment to make about his cast: "What most of them lack in show business experience they more than make up for in willingness, charm, and inherent talent. I mean to say, I'm crazy about them." *(Over)*

Opposite:
TENSION IN AN EMPTY THEATRE: Carol Haney and Gene Kelly, choreographer and director, respectively of "Flower Drum Song," judge the paces of their charges during a rehearsal in New York's St. James Theatre, where the show opens December 1.

FLOWER DRUM SONG (Cont'd)

Above:
SHADES OF THE PAST: Haney and Kelly improvise for DANCE Magazine, as they once did in Hollywood. Carol Haney was Kelly's assistant dance director for 5 years, working with him, but never seen on the screen, in "An American in Paris," "Singin' in the Rain," "Brigadoon" and "Invitation to the Dance." (Before that, she had been one of Jack Cole's dancers.) She became a smash on Broadway in "The Pajama Game," later repeated the role on film.



At left:
ENSEMBLE REHEARSAL: Traces of Cole, Kelly and Bob Fosse (who choreographed "Pajama Game") can be seen in Haney's "Flower Drum Song" choreography, which utilizes a little bit of everything, including classic ballet, soft shoe, tap dance, vaudeville, strip tease, classical Chinese movement, and even rock 'n' roll. But since there is always something comic and satiric in the way Carol Haney moves, her own stamp can also be found on the dance numbers, which are more plentiful than in most R & H productions. Miss Haney found working with Director Kelly easy. "Gene and I talked over ideas," she said, "and then he left me alone. Most of the ideas are fun things that developed from songs. I worked the movements out alone, or with an assistant, and then tried them on the ensemble."

At right:
COMPOSER - DIRECTOR - CHOREOGRAPHER: Gene Kelly, who has directed as well as choreographed numerous films, found that Richard Rodgers has his own ideas of how his music is to be put across, and never hesitated to remind Kelly that a highly important part of "Flower Drum Song" is the songs. Rodgers is seen here getting an R & H point over to director and choreographer.

THE DANCE

Who is the world's greatest dancer? — this and other lively matters discussed by one of Britain's foremost balletomanes

BY ARNOLD HASKELL

Arnold Haskell is truly a pillar of the British ballet scene. Importantly active there since the early 1930's, he is currently Director of the Royal Ballet (ex-Sadler's Wells) School, a position he has held since 1947. As critic, author, and editor of many books on the ballet, he has also had great effect in forming and informing British tastes.

While we do not always agree with Mr. Haskell—we think, for instance, that his point of view about modern dance in the United States is far off the beam of understanding—we are nevertheless very proud to offer our readers his interesting essay, soon to appear in a collection by distinguished British authorities entitled "The Arts, Artists and Thinkers," edited by John Todd. We offer "The Dance," © Longmans, Green & Co., Toronto, through permission of the MacMillan Co., NYC, which publishes the book this January.

L.J.

The dance is so vast a subject—in some of its aspects it embraces a social history of mankind—that I must make clear from the start what are to be the narrow confines of this talk. I am on the other side of the footlights . . . I will try to set out what the watching of dancing has given to one particular spectator. I am concerned with dancing and not with the composite art of ballet of which dancing forms a part. I must stress that I am very much concerned with my individual reactions, not only because they happen to interest me intensely, and they do, but mainly because I can see no other way of dealing with the subject. During the past forty years or so I have watched hundreds of dancers all over the world in hundreds of performances, I have met and discussed their art with them and during the past ten years I have been intimately concerned in their creation. Inevitably I have come to certain conclusions.

Paradoxically it is more modest by far to talk in personal terms than to lay down the law about dancers in general. Moreover, there is in the criticism of dancing a wider diversity of opinion than with any other art. There is no script, no score, and no illustration through which one can refresh the memory. So much of one's point of view therefore depends upon the exact period at which one started watching and what opportunities one has had. It is quite certain that anyone familiar with Pavlova, Karsavina, and Ulanova will judge not only dancers but the whole art of dancing differently from those who have not been so fortunate, just as one's views on the art of ballet in general will have been coloured by the golden years of Diaghileff. It is quite impossible therefore to be objective, and dishonest to maintain the pretence.

I must, however, start with certain basic ideas about the dance in general. I can best begin with the charmingly revealing parable that Degas was fond of quoting. After the Muses have had a busy day, each as the inspirer of her particular art, they refresh themselves by joining Terpsichore in the dance.

Dancing, expression in rhythmic movement, is something that is a basic part of everyone's make-up, though, like so many other things, this is largely obscured in the civilized city-dwelling man (perhaps after all not so disguised when one thinks of "rock 'n' roll" and the Palais on a Saturday night!). Animals have elaborate courtship dances and man danced long before he had coherent speech. The origin of music doubtless lay in the clapped hand, the stamped foot, and the rhythmic chant in some jungle clearing. The very first dance was used for some magic purpose connected with fertility or the hunt, and the body was also used for acts of worship. "The Dance was developed among men under the direct guidance of the gods," wrote Plato. Much of the rich Hindu dance consists of danced hymns that are deeply moving when performed by artists of such integrity as Shanta Rao. Their sacred nature is unmistakable. For the first time I understood the religious nature of the Song of Solomon when watching Shanta Rao. This Oriental dancer could make one feel the expression of religious emotion in sensual symbols in a way that no reasoned commentary could achieve. Shanta Rao using the oldest surviving dance technique gave me a major dance experience.

In Christianity what exquisite beauty lies in the movement of the mass, which Monsignor Knox has compared to a ballet, and a true danced performance still survives at Easter at Seville where boys dance and play their castanets in front of the altar.

At a later date people began to dance for social purposes, for their own recreation and enjoyment. Such dances could be simple capers round a maypole or elaborate performances at court that took time, money, and the skill of the greatest artists of the day to produce. Such performances were essentially a product of the High Renaissance and it is from them that the Western European dance form of ballet was born.

With the Renaissance and the birth of ballet the dance became divorced from religion or from the expression of anything mystic, but the exercises and rigid discipline required maintain a close link with religious training—this is of course unsuspected by most dancers, though some of my Catholic and Oriental pupils have shown their awareness of it—and of all artists the dancer is the most subjected to a continuous discipline and to the maintenance of an attitude of humility throughout her career. Even when at the top of the tree she takes a daily lesson, she is always the pupil, corrected and criticized, and can avoid none of the long series of exercises that are a veritable rosary of movement. It is, I am sure, this intense discipline that makes possible those rare performances that are the culminating achievement of the dance and that show that the once strong link between mysticism and dancing is not entirely severed.

The attitude of humility that I have mentioned is an indispensable attribute of the great dancer. It is not modesty; the dancer may be well aware that she is ahead of her nearest rival and may express this awareness in no uncertain manner. But she is humble about her own gift. She never talks of it as if it were something that she had created. She regards herself rather as the guardian of something that is bigger than herself. I have noticed this attitude particularly in many talks with the Russian dancers Pavlova, Karsavina, and Ulanova. I think that it is implicit in their dancing. It is a commonplace for Russians to talk of *doucha* (soul) in an artist, where with us it would sound affected.

Just a few words about this arduous technique of ballet. It is so often misunderstood, particularly by the sentimental who imagine that the highest form of dancing is an improvised skipping around in flowing draperies, a view they borrowed from a misunderstanding of Isadora Duncan, an artist who completely misunderstood her own great gifts.

Ballet technique is nothing more nor less than the grammar of language. It has grown up all over Europe just as language did, steps (words) being gathered in from village green, fairground, and court ballroom. It has travelled extensively, enriching its vocabulary in Italy, France and Russia, and recently in Britain and the United States. This is not therefore something created artificially like Esperanto or Volapuk and incapable of producing a literature. It is a perfect system of physical training, and when it has been assimilated by the dancer and is completely at his command he can use it to express anything that can be expressed through his body. It is also, as I have come to realize more and more through experience, of the very greatest value in general education. There are many, particularly in the U. S. A. today, who have completely misunderstood the nature of ballet technique. They have invented an esperanto-movement of their own in order to express certain ideas; incidentally ideas usually totally unsuited to movement but which they say can only be expressed through this new technique. They forget that Picasso learnt painting in the orthodox manner and not through some freshly evolved *ad hoc* technique. They are also inclined to assert that the discipline of ballet is so rigorous that it kills personality. That too is nonsense. Personality may be rare but it is certainly not something that is delicate, and it can only be developed to the full when it makes use of disciplined technique. The free-lance or "modern" dancer may have something to express; she may in fact have a positive contribution to make to choreography, but she will never have the full means of self-expression because she will never have truly conquered her body. I can think of nothing more earth-bound than the "modern dancers" of the U.S.A. or of Germany in the 1920's. This dance is not even a glorification of the body; the body becomes a burden. I believe that this "modern dance," still so popular in some educational circles, because it can be taught by the gym mistress, is as definitely harmful to the pupil as it is unpleasant to the spectator; and that is putting it strongly! Even Isadora Duncan, an exception to so many of the rules, came to her full development in the person of the ballet dancer Galina Ulanova, in so many ways the spiritual child of Pavlova and Duncan.

I hope these generalizations will have cleared the way for the main theme of my talk: the pleasure and the experience that I personally have gained through watching dancing for over forty years.

At the very lowest level an audience gains pleasure, which it shows through noisy and instantaneous applause, from the performance of an obviously difficult feat. An example of this is the notorious thirty-two fouettés in the ballroom act of *Swan Lake*. The dance of which this is a part is often put into a programme alone and out of the context under the title *The Black Swan*, definitely to inspire the reaction, "Isn't it difficult, isn't she clever. I could never do that." Here dancing and acrobatics overlap; there are, after all, musical acrobats and unmusical dancers!

At quite another level the performer can match the brilliance of the steps with the brilliance of her presentation. The effect is to show that such dazzling technical feats are natural and easy to a person of dazzling personality. The audience does not feel any anxiety; on the contrary, it identifies itself with the performer and is uplifted, "we are experiencing this with her."

A superb example of this is the shining and glowing Fonteyn in the famous *Rose Adagio* from *The Sleeping Beauty*. Taken out of context and done as a separate item it is a stunt, but as a part of the development of the little Princess Aurora coming after her charmingly gay entrance and before the finger pricking episode it is truly romantic. Its difficulties, though obvious to the specialist, are of secondary importance. Fonteyn in this role justifies the heroine's name of Aurora.

At yet another level there is the immense pleasure to be gained from the sheer beauty of line, both static and in motion. Take the arabesque for instance. Here the eye travels slowly down the line of the back and then, in contrast to this gentle slope, there is the triangle formed by the legs. It is in a sense a physical pleasure akin to the feeling of a statue with the fingers; an important element of appreciation in sculpture.

When the dancer is in motion very much the same thing applies. We rely on our memory of a whole sequence of movements. We ask ourselves how harmonious is the single dancer transformed by our kino-aesthetic memory into a frieze? To put it more clearly: imagine all the movements of a solo dance exposed on a single long strip of photographic plate;

(over)

is the composition formed a harmonious one?

Hitherto I have talked as if this were purely a question of sculpture, but remember that the movement is conditioned by music. At this level therefore we are at the same time enchanted by harmony of composition and by the fact that, because of the dancer's feeling for musical line and phrasing, we are actually watching music. A supreme example of this is the *Prélude* from *Les Sylphides*. Here is a magnificent composition that not only follows the musical line but that interprets the spirit of the music. Fokine believed it to be a supreme test of musical-dramatic interpretation. I have seen very few really moving performances of this dance; to be adequate is to fail.

At yet another level is the pleasure to be gained from the dramatic interpretation of a role; and to this are added the pleasure in composition and in musical interpretation already mentioned. The important thing is that the body must be able to express to perfection something that cannot be expressed in words. Movement is in no sense a substitute for words.

I can best give an example or two of such unforgettable moments of complete poetic expression in ballet.

The first was Karsavina in *Le Spectre de la Rose* . . . A young girl has just returned from her first ball. We see her standing in the beam of moonlight that floods through the French window of her bedroom. She is looking at a rose that has been given her at the ball. She sinks down into a chair and dreams. The spirit of the rose (Nijinsky) floats through the window and dances with her. In her dreams she lives through all the excitement of the dance. And then once again she is sitting in her chair; the spirit of the rose has leapt through the window; and what a sensational leap it was, one of the legends of ballet. It was not, however, the most memorable part of the ballet; that, for me, was the awakening of Karsavina. In those few moments, moments with no dancing in them at all, you had the moving picture of adolescence with all its pathos, its problems and its beauty. She had gone to sleep a child and awoken a woman.

Another unforgettable moment, very similar in theme, was that given by Ulanova in *Romeo and Juliet*. It is the moment when she suddenly sees in the mirror that she is growing into a woman and is half pleased and half frightened. It is interesting to note that here is an episode that Shakespeare has not recorded, though the ballet interprets the text very closely. This dancer, no longer young, transformed herself completely into the child-woman Juliet; but more of Ulanova later.

To fulfill itself in this way the dance requires simple music and technically simple movement. On the whole, modern choreography, outside Russia, gives very little opportunity to the dancer to provide such moments of poetic truth. The choreographer tends to exploit his own personality through the use of difficult steps and acrobatic lifts and the accent is on a technique that cannot be hidden. This may make for excellent ballet, but here I am not talking of ballet as a whole but of dancing and the impact created by the dancer. I will say, however, that for my taste the great ballet is the one that affords the dancer the greatest opportunities of developing her personality and her stature as a medium for poetry. More and more I have come to prefer watching the ballet that is already so familiar that nothing distracts me from the dancing. I am beginning to find the "clever" choreographers a bore. Were I to relive moments spent in the theatre, I would, I believe, choose to see Pavlova in *The Dying Swan* rather than many of the brilliant ballets that Diaghileff produced in collaboration with the greatest artists of the day. In *The Dying Swan*, using a simple pas de bourrée within the reach of thousands if considered purely as a technical feat, she created in the space of two or three minutes a tremendous tragedy of life and death. (Ulanova used the same choreography to convey an entirely different emotion, not one of pathos but of the triumph of humanity over death.) It is a commonplace to comment on the ephemeral nature of ballet. I cannot, however, over a quarter of a century after, hear that music of Saint-Saens without seeing every movement and feeling the same emotions. Pavlova has left a stage full of ghosts that will dance as long as anyone remains alive who saw her.

Dancing can on rare occasions rise to a still higher level than the perfect line, plus perfect musical phrasing, plus the interpretation of a character and the conveying of an atmosphere. It can rise to such heights that one is compelled to use the language of mysticism, for nothing in the theatre vocabulary will describe what has taken place. The dancer expresses a universal truth, watching her is an *experience* of which we are conscious but that we cannot put into words.

To me the supreme example of this has been the Russian ballerina Galina Ulanova. Until I saw her I had no conception to what heights the dance (or for that matter the theatre) could rise. I am well aware that I cannot express this emotion in words. It is possible of course to write a reasoned appreciation of her interpretation of Giselle, to say why I considered it by far the best of the many Giselles I have seen. It is possible to examine in detail the wonderful touches that made her Juliet so remarkable an achievement. I have done so at length, elsewhere. It is the something extra added to the Ulanova-Giselle and Ulanova-Juliet that defies reasoned analysis. Ulanova's concentration on the character she is portraying is so intense that her identification with the character is complete. She deliberately surrenders the "ballerina-personality" always present even in the best Giselles. She rises above the banality of Gautier's story and Adam's music to confront us with the soul of a woman who loves. In this surrender of personality we come once again to the humility I have already stress-

(Continued on Page 82)

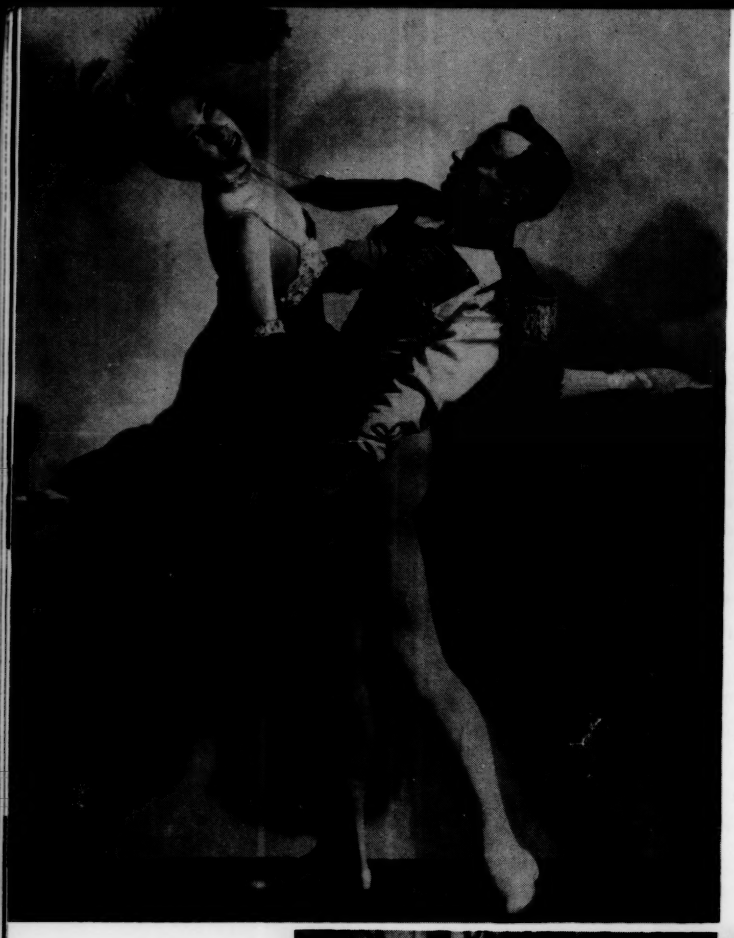
IN THE NEWS

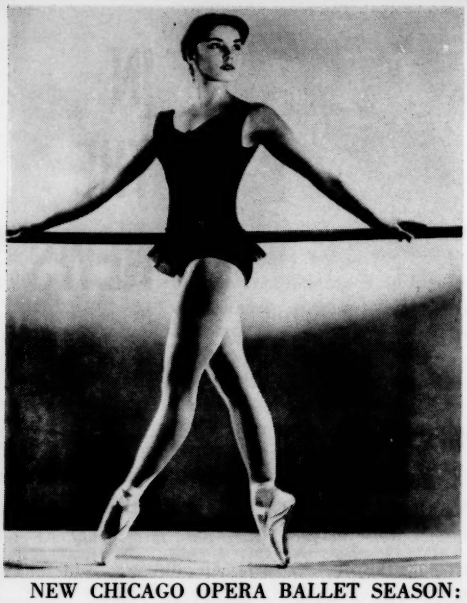
S. HUROK PRESENTS — AND RECEIVES: Sol Hurok's "International Festival" includes the premiere American tour of the Beryozka Russian Dance Co., the second folk dance group he has imported from the USSR — the first, of course, having been the fabulous Moiseyev group seen here last spring. At right, Mr. Hurok is seen backstage greeting the Beryozka's founder-director, Nadezhda Nadezhdina, after the B'way premiere on Nov. 4. Below, a performance photo of a group of the attractive girls of the visiting co.

During the Beryozka engagement in NYC it was announced that Mr. Hurok will be the recipient of the 8th annual Capezio Award in recognition of his four decades of "service to dance as America's foremost impresario . . ." Among the many dance attractions which he has offered to the American dance public during the past four decades are Isadora Duncan, Mary Wigman, Uday Shankar, Katherine Dunham and the Sadler's Wells Ballet, as well as Ballet Russe de Monte Carlo and Ballet Theatre.

(Over)

Photos by V. Sladon





NEW CHICAGO OPERA BALLET SEASON: In Jan. Ruth Page's Chicago Opera Ballet begins another U.S. tour. Again, *The Merry Widow* is the featured production, with Paris Opera Ballet stars Marjorie Tallchief and George Skibine (left) returning, after a season's absence, as the Widow and Prince Danilo. In its career the ballet has been presented with several stellar casts. Below left, Alicia Markova and Oleg Briansky, leads in the '55-'56 season. Below right, Kenneth Johnson and Sonia Arova last season as Jolidon and Baroness Popoff. For the current tour, Yugoslav ballerina Veronika Mlakar (above) joins the co. Her assignments will include dancing with Johnson as the Baroness.

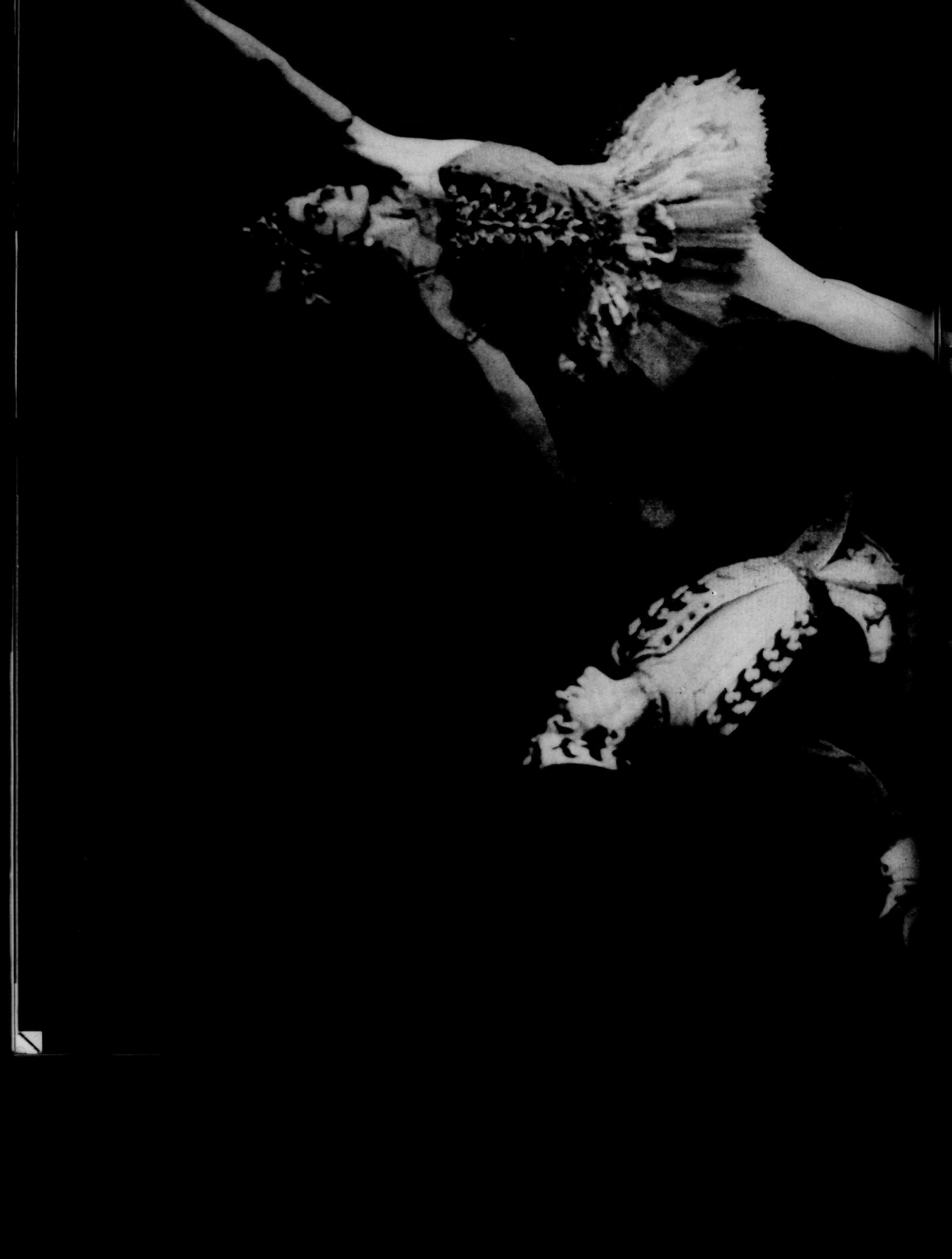
CBS-TV Photo

Above

FIRST GRAHAM BALLET ON FILM: Due for premiere next month is Martha Graham's *Appalachian Spring*, first of her productions to be filmed. The half-hour feature, like the previous *A Dancer's World* (a film about Graham dance technique in which she appeared as narrator only), was commissioned by Pittsburgh educational TV station WQED and was produced by Nathan Kroll. In mid-Jan. the star goes to Pittsburgh, her native city, to attend a series of showings of the picture at Chatham College and on WQED. Later this season the film will be released generally .

Left

BUSY BUTLER: L. to r., Jeannie Carson and Zina Bethune rehearse with choreographer John Butler for the Oct. 16 CBS-TV musical of Louisa May Alcott's *Little Women*. (As a child, just a few seasons ago, Miss Bethune portrayed Clara in the NYC Ballet's *Nutcracker*.) Butler includes among many assignments this season his 9th time as choreog. for NBC-TV's Christmas presentation of *Amahl and the Night Visitors*, Dec. 14. He is also handling the dances of the Metropolitan Opera's current production of *Die Fledermaus*, featuring Lupe Serrano and Jacques d'Amboise, which had its first performance Nov. 27.



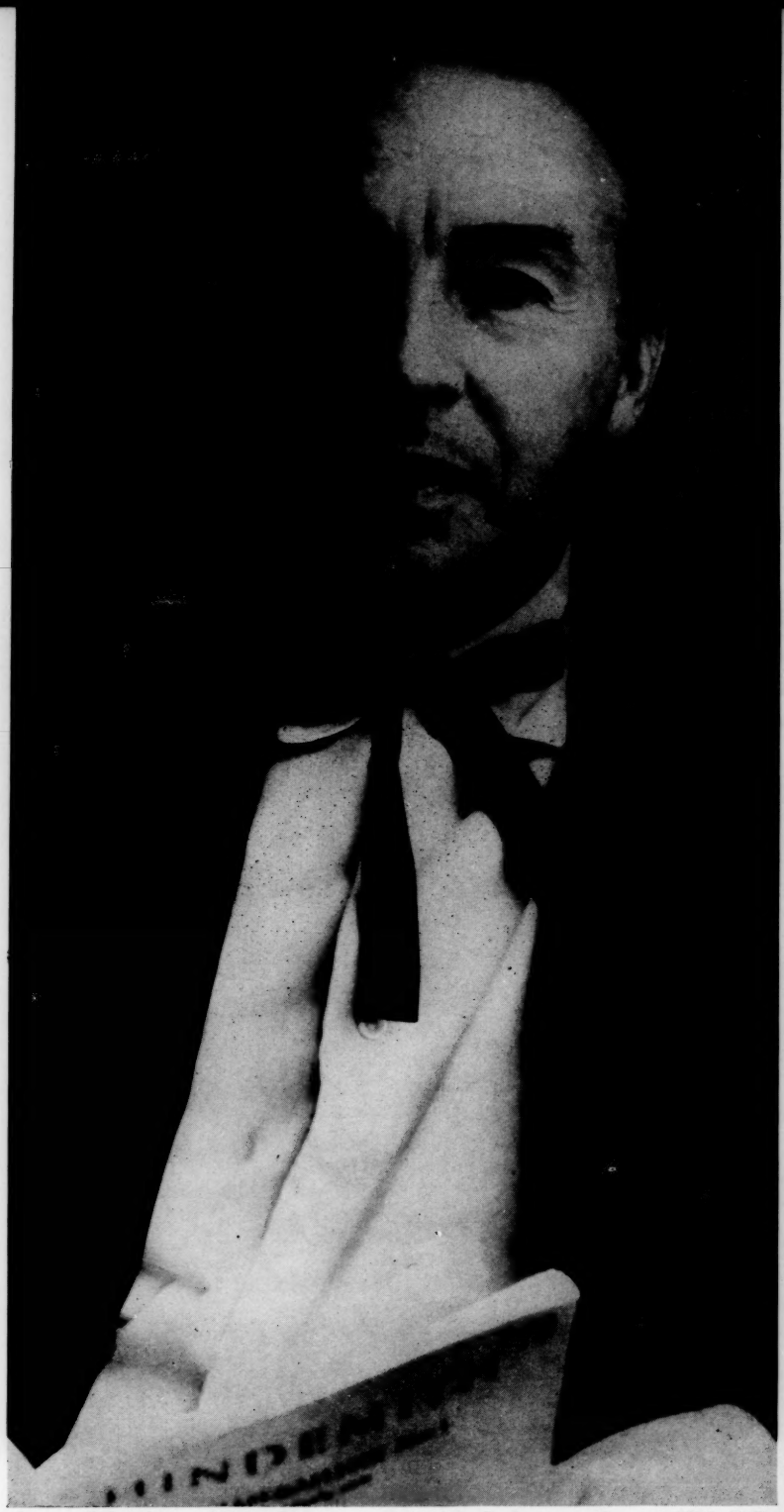
HOLIDAY GREETINGS FROM DANCE MAGAZINE: With the [illegible] we to frame this unusual pas de deux in a mirror," we offer you Margot Fo[illegible] comes in "The Firebird." Photo by Bela Kalman

BACKSTAGE AT NEW YORK CITY BALLET

On its tenth anniversary — questions asked and answered

BY EUGENE PALATSKY

PHOTOS BY MARTHA SWOPE



George Balanchine, Artistic Director and principal choreographer of NYC Ballet

Right: The 10th anniversary season of NYC Ballet has brought many new opportunities to members of the co.: Above, l, to r., in "Symphony in C," Janet Greshler, Marlene Mesavage, Diane Consoer, Vicky Simon, Eugene Tanner and Una Kai.

By refusing to conform to the conventional concept of a ballet company; by ignoring the classics; by emphasizing pure dance rather than dramatics; by centering its repertoire and its point of view about one choreographer—the New York City Ballet has long been fascinating material for controversial discussion. Testimony pro and con has been heard from critics, choreographers, teachers and non-performers since the company incorporated into its present form ten years ago. Now, marking its tenth birthday celebration, members of the New York City Ballet discuss some of these provocative issues.

During precious breaks in a typically hectic week at City Center this past September, dancers talked with us about the leadership of George Balanchine, about repertoire balance, "musicality," and especially about how much opportunity a dancer has for "self-expression" when he dances in a Balanchine ballet.

Over coffee or a pre-performance snack, propped on a wardrobe trunk or relaxing in a dressing room, individual dancers talked of their joys, hopes and problems as members of this company.

Veterans like Melissa Hayden, Francisco Moncion, Una Kai, Ruth Sobotka and Jacques D'Amboise stated views defined by years of experience *(to be discussed in a separate article next month).*

Less certain, more flexible were the comparative newcomers who scan the bulletin board daily for cast changes, new roles to learn, new experiences to absorb.

Pre-season resignations and sick leaves had City Center audiences guessing about casts this fall, but they provided new opportunities for several young dancers. As twenty-year-old Francia Russell said: "This is a morale boost to a lot of us. It's encouraging to receive these parts."

Francia studied in London with Vera Volkova, who has spoken highly of her former pupil. She joined the company in the winter of 1956. Her new assignments include the *Swan Lake pas de neuf, Agon,* the Harp in *Fanfare* and the first theme of *Four Temperaments.*

Objections have been heard that Balanchine's technically-difficult, "academic" ballets prevent his dancers from "expressing themselves," that the lack of personalized drama in his works limits his artists to "pure mechanics."

Francia, softspoken and serious, believes the purest type of self-expression is possible as a Balanchine interpreter. She explains: "He wants our own personality to come across—within the choreography —not a characterization of someone else."

"We're not robots," asserts Edward Villella, who at twenty-one is a leading male dancer in the company. "If you love to dance, then you're thrilled by a turn of the head, a breath—even in the corps de ballet. If anyone feels mechanical in *Stars and Stripes,* that's his own lack."

Sept. 10, 1958, Allegra Kent acknowledges applause after her New York debut as Odette in "Swan Lake." Jacques d'Amboise, Prince Siegfried, stands proudly by.

(over)

Dido Sayers, recently given several solo roles, seen above partnered by up-and-coming soloist Arthur Mitchell.

Three young members of NYC Ballet who recently had opportunities to appear in new roles are, l. to r., Francia Russell, Richard Rapp and Dorothy Scott.

Below: Janet Reed, previously a distinguished member of the co., this year has become its ballet mistress. Among her duties is the very important one of directing and coaching dancers who are learning new roles.

He describes the joy of technical brilliance: "If I jump nicely, move through space and land properly with the music, I get a tremendously smooth, exhilarated sensation. I don't need dramatic gestures to show my feelings to the audience. Movement is a form of dramatics."

Now completing his first year as a professional dancer, Villella, whose career has been meteoric, finds that a lot of hard work is necessary. He was particularly convinced of this after two hours of instruction from Todd Bolender in the latter's *Agon* role. But Eddie insists: "When you finally learn the choreography, when the next complicated step becomes a reflex action—the work is over, the fun begins."

Sonja Tyven agrees, "It takes quite a while to become accustomed to Balanchine's technical demands." She speaks from experience.

Sonja joined the New York City Ballet in the fall of 1957 with her husband Robert Lindgren. She had learned the complete repertoire in the corps. Then, chosen on last summer's Far Eastern tour to replace soloists who had resigned, she had to learn the repertoire once again from that point of view.

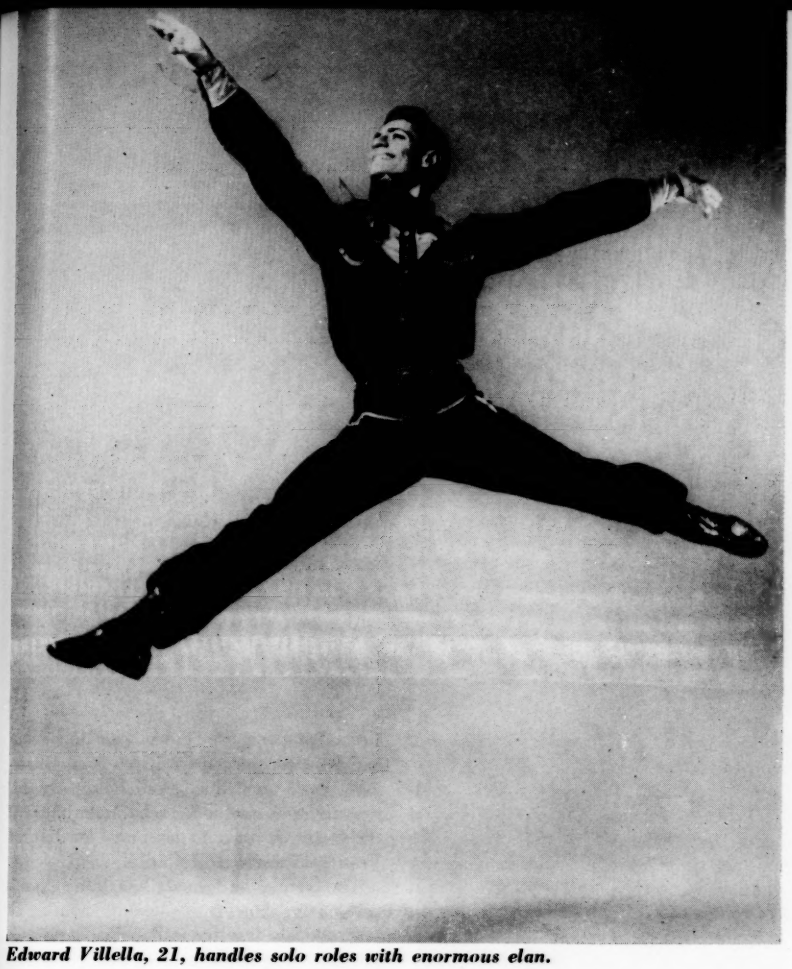
In September, New Yorkers saw her dance ballerina roles in *Con Amore, Stars and Stripes* and *Western Symphony*, plus several soloist assignments. Brown-eyed Sonja says: "After you've mastered the technique and the worries are over, then you can concentrate on moods. Balanchine wants expression, but first he wants you to dance."

Sonja was teaching her *Western Symphony* movement to Dido Sayers, who rose toward prominence last season as the Harp in *Fanfare* and Sacred Love in *Illuminations*.

Dido recalls: "In *Illuminations* there are a series of lifts for Sacred Love. Mr. Balanchine explained that upon each lift I should feel that I'm 'going off on a journey.' This way very helpful."

"But usually," says the tall dancer, "he teaches the steps and leaves matters of expression to our intelligence. He depends largely on the dancer's intelligence."

Gifted Arthur Mitchell, a graduate of the High School of Performing Arts,



Edward Villella, 21, handles solo roles with enormous elan.

Three new members of the co. as they appear in "Con Amore" with Marian Horosko, who has recently been elevated to solo roles: Alex Kotymski, Billy Weslow and Bengt Anderson.

warns: "Too much expression—a lot of emoting on stage—is often used to hide faults. You can't fake with Balanchine. With his work, technical perfection is rewarding in itself."

"For me," Mitchell says, "jazz is the simplest form of dance. It's innate. Jerry Robbins' ballets—*Interplay, Pied Piper*—I find easy. Balanchine's take more work, but even his off-balance movements seem a form of jazz." Besides dancing with the company, Arthur also teaches jazz.

Marian Horosko's forte is comedy. "When I see the contradictions in people, my sense of humor responds," says that lovely blond young lady. "Things that might upset others amuse me." She has demonstrated her wit in *Con Amore, Souvenirs, Unicorn* and *Fanfare.*

Bengt Anderson, twenty-four, came to the company from the Royal Swedish Ballet, where he was a soloist. Hired without an audition for the fall season, he says happily, "At last I'm really dancing."

His teacher was Mary Skeaping, former Sadler's Wells ballet mistress now in that

(Continued on Page 101)

Ballerina Barberina Campanini as she appears on a postage stamp current in East Germany today.

THE ADVENTURES OF LA BARBERINA

The story of a glamorous beauty who fascinated a king

BY LILLIAN MOORE

An eighteenth-century ballerina, as noted for her amorous escapades as for her spectacular dance technique, has recently been immortalized on a postage stamp. Although Alicia Alonso's arabesque has been shown, anonymously, on a Cuban stamp, and the leaping figure of Margrethe Schanne appears, also anonymously, on the stamp scheduled to celebrate the Danish Festival of Music and Ballet in 1958, Barberina Campanini is the first dancer whose name has been given on a stamp. (Even then, it is only an approximation of her name, for the identification reads *Die Tänzerin Barbarina Campani*, instead of Barberina Campanini, as she signed herself.)

La Barberina, a glamorous beauty who had a despotic king, Frederick the Great of Prussia, at her feet, came by her recent honor indirectly. When East Germany (the Deutsche Demokratische Republik) decided, late in 1957, to issue a series of stamps devoted to famous painters, they chose Holbein, Mantegna, Piazetta, Rembrandt, Titian, and a woman distinguished for her exquisite portraits in pastel, Rosalba Carriera. One of Mme. Carriera's finest works, which hangs in the Dresden gallery, is a picture of Barberina, executed when the dancer was only 18, and on the threshold of an exciting career.

Barberina Campanini was born in Parma, Italy, in 1721. She was dancing professionally in Florence as early as 1734, when she was thirteen, but she leapt into fame with her debut at the Paris Opera, July 14, 1739.

Barberina had travelled to Paris with her teacher, Antonio Rinaldi, who danced under the stage name of Fossano (or Fuzano, or Fausan — eighteenth-century spelling is erratic, to say the least). Fossano, a Neapolitan, was one of the most brilliant comic dancers of his time, excelling in all sort of leaps, beats, and jumps. Although she could hardly have studied with him for very long, since Fossano spent the years from 1735 to 1738 in Russia, Barberina's style was similar to her teacher's. Appealingly feminine in appearance, she had the strength and virtuosity of a man, and was probably the first ballerina to achieve an *entrechat-huit*.

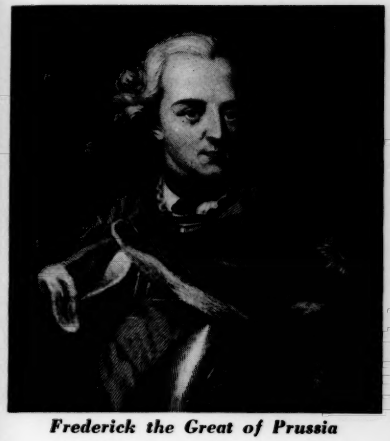
For Barberina's Paris debut, the great composer Jean Philippe Rameau composed four new dances, which were interpolated in his opera-ballet *Les Fêtes d'Hébé*. In a *menuet*, a *gavotte*, a *louré*, and an *air vif*, the young Italian dancer demonstrated enormous versatility. Her precision, lightness, and personal magnetism made her an immediate favorite. Marie Camargo, who danced in the same vivacious manner, was then in temporary retirement, and Barberina's brilliance offered vivid contrast to the gracious and noble style of her only real rival, Marie Sallé.

When she and Fossano appeared in a pantomimic comedy dance, in August, Barberina won even more sensational success. In Royer's opera-ballet *Zaide, Reine de Grenade*, given in September, Barberina and Fossano danced in direct competition with Sallé and the great Louis Dupré, *premier danseur noble*, choreographer of the Paris Opera, and later the teacher of Vestris, Noverre and Gardel.

The young ballerina's sparkling black eyes, fair skin, and piquant mouth, so marvellously depicted in Rosalba Carriera's portrait, won her a host of admirers. The Prince de Carignan, director of the Opera, was one of them. An English nobleman, Lord Arundell, was another. Louis XV himself gave her an expensive present when she danced for him at Fontainebleau.

Triumphs in London followed those in Paris. Partnered by a French dancer, Desnoyer, she attracted so much attention with her vigorous leaps and daringly energetic steps that William Hogarth caricatured her in a famous print, *The Charmers of the Age*, in which he showed her jumping with legs spread wide in a second position, and amusingly indicated her considerable distance from the ground.

It was the powerful fascination she exerted over Frederick the Great, however, which brought Barberina her greatest fame. She seems to have intrigued the Prussian monarch even before he saw her. He ordered M. de Chambrier, his minister plenipotentiary in Paris, to engage her for a series of performances in Berlin and Potsdam. She signed a contract, to take effect at the end of the carnival season of 1744.



Frederick the Great of Prussia

In the meantime, however, Barberina fell in love. Lord Stuart Wortley Mackenzie was a handsome, wealthy young Englishman, and he wanted to marry her. First, they ran away together, to Venice. The time came for Barberina to leave for Berlin, but she refused to go.

Frederick, however, had no intention of permitting himself to be thwarted by a mere dancer. He requested his minister in Vienna, Count Dohna, to arrange with the Venetian ambassador to the Austrian court, the chevalier Contarini, to have Barberina brought to Berlin by force. Contarini refused. More adamant than ever, Frederick found out that Capello, the Venetian ambassador to London, was at that moment travelling through Prussian territory. Frederick had him seized and held hostage, with his entire retinue, against the delivery of the ballerina.

This time the King had his way. The Venetian senate placed Barberina under arrest, forcing her to abandon the despairing young Lord Mackenzie, and sent her off to Berlin, under guard. At Gorizia, in north Italy, they found Mackenzie there ahead of them. Frederick's agents would not permit him even a glimpse of his beloved Barberina. They hurried her on to Berlin. Mackenzie followed. There, however, he found himself betrayed by his cousin, Lord Hyndford, the British ambassador. Disapproving of Mackenzie's pro-

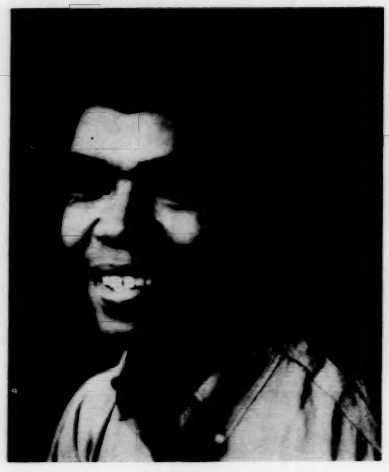
(Continued on Page 116)

Barberina's beauty in the title role of the ballet "Pygmalion" inspired this magnificent panel by court painter Antoine Pesne for the music room in Frederick's palace at Potsdam, where it can still be seen.

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman; Text by Saul Goodman

ALVIN AILEY



At the very same time that he is performing as the male dance lead in the Broadway hit *Jamaica*, Alvin Ailey is right now rehearsing at every possible moment for his December 21 concert at NYC's 92nd Street Y. And he loves it.

In 1942 Alvin's family moved to Los Angeles from Texas. He had always been interested in dancing, which he had seen only in the movies, but one day a junior high school teacher introduced him to the real thing on a real stage.

Alvin started to study tap dancing, but his interest waned. He tried classes in primitive dance, and watched ballet, but they weren't for him, either. Then a friend who was studying at the Lester Horton School of Dance showed Alvin what he was learning there, and Alvin's eyes opened wide.

Proficient in school athletics, a much-in-demand member of the football and baseball teams, he spent whatever time possible doing free-style gymnastics. When he started to attend Horton classes in 1949, Alvin's excited reaction was that this was an extension of what he had been doing at the gym, but with many elements added.

But then he had to make a decision: to take dance classes or go to college. At the time Alvin was hesitant about performing, and with money and time factors to cope with, plus pressure from home to continue his education, he entered UCLA. He majored in Romance languages, with the intention of teaching and translating.

But during the single month that Alvin had studied with Lester Horton, he had apparently made a strong impression. And when he failed to appear in class, the famed West Coast choreographer-teacher phoned him to ascertain the reason. Alvin explained the problems, and Horton offered a student scholarship. And so he resumed classes in dance, composition, interpretive movement and choreography. On weekends he assisted at workshop performances, working with the stage crew, and dancing in the corps.

But still he was not convinced that this was what he wanted. To get away from it all, he went to San Francisco and attended State College for the next two years. But when a friend who was dancing at a local nightclub told Alvin that there was an opening, and urged him to join, he did. When the act went to L.A., Alvin revisited the Horton school. Now he fully realized that Lester Horton's concept of theatrical modern dance was what he most enjoyed. Thereafter it had his complete allegiance.

He danced in Le Bal Carib, an annual Horton-choreographed event, and the Latin dances featured caught the fancy of the Ciro Night Club management. A three-week engagement followed. During this period Lester Horton passed away.

The problem confronting the board of directors of the Lester Horton Dance Theatre was how to continue activities without the highly prolific choreographer who had been at its helm. A suggestion that members of the company submit scenarios gave Alvin his first opportunity to choreograph outside of the school's workshop. He submitted a theme based on the life of St. Francis of Assisi. His second contribution, *Morning Mourning*, was inspired by themes of Tennessee Williams. The success of these works on the next annual Horton Dance Theatre program helped assure the continuance of the Horton Co., and started Alvin along his path as choreographer.

Next came an offer to choreograph and present a group work to Milhaud's *Creation of the World* with the San Diego Symphony Orchestra. Alvin was in a whirlwind of activity. He was dancing for Herbert Ross in the movie version of *Carmen Jones*, he was preparing the San Diego performance, and he was getting ready to leave for a summer appearance with the Horton Co. at Jacob's Pillow.

The company auditioned in NYC before returning home. The producers of *House of Flowers* saw Alvin and asked him to join their show. But he preferred to go back to the Coast.

After four months of dancing and choreographing, teaching beginners' classes at the school, and directing the Horton Children's Theatre, Alvin received a phone call from Herbert Ross. Ross had just taken over the restaging of the dances for *House of Flowers*, and he wanted Alvin and his partner in the Horton Co., Carmen de Lavallade, for the show. Alvin and Carmen headed East.

In New York he has studied at the Graham school, with Doris Humphrey, Hanya Holm, Charles Weidman, Jane Dudley, and with ballet teacher Karl Shook.

Alvin Ailey has appeared in concert performances with Sophie Maslow, Anna Sokolow and Donald McKayle; danced in a pilot film for TV with Geoffrey Holder; played a Chinese bandit in the off-Broadway production of *The Carefree Tree*; and danced with Mary Hinkson in *Sing, Man, Sing*, starring Harry Belafonte during a ten-week tour of the Midwest. He has danced in *Show Boat* at Jones Beach; worked with and for Jack Benny and Red Skelton on their TV shows; taught beginners' classes at the New Dance Group; headed the dance division of the cultural group program at the B'way Congregational Church; and has been in *Jamaica* since it opened over a year ago.

His first concert, shared with Ernest Parham last March, was well received. His next concert, billed simply as Alvin Ailey and Co., takes place this month. A vivid awareness of theatre values in choreography, an interest in experimenting with song, speech and dance, and a skilled group, plus his own dance talents, make it something to look forward to.

MODEL MIME

In the two decades that Lotte Goslar has been in the U.S., she has become, as she says, "altogether American." But when she took her company to Europe for the first time in 1955, she was greeted with such rapture that a three-month tour lasted almost a year.

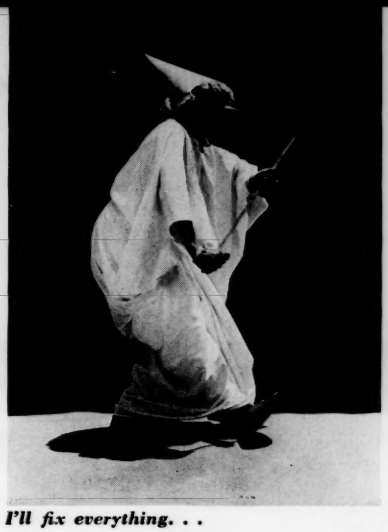
With headquarters in Hollywood, she has constantly been building a U.S. audience for her warm-hearted and witty comedy mime. And her Pantomime Circus —again narrated by the engaging Dane Freddy Albeck—will be seen in sixty U.S. cities this January, February and March, before another European tour.

Posing as a model for animated cartoons has long been considered an honorable and well-paying job for a dancer. Lotte Goslar, whose expressive movement almost always has comedy overtones, was called in for just such a job not long ago. The U.S. Navy had ordered six Navy recruiting trailers from Playhouse Pictures of Hollywood. Directors Cannon and Jenkins asked Miss Goslar to work with them. The completed film recently won the gold medal of the New York Art Directors Club for the best complete animated television film of 1957.

On these pages are some of the many photos made of Miss Goslar for study and use in the animation process of the prize-winning film. Its story, incidentally, is of a young man who wants excitement from life. His Fairy Godmother, bumbling, turns him first into a chicken, then into a horse, then into a medieval knight—and, of course, none of these are what he wants. Then she reaches triple-hard to transform him with a touch of her wand, and in her enthusiasm whacks him, getting him what he wants—a chance to join the Navy. The wand flies wildly off, Fairy Godmother explodes into thin air.

Lotte Goslar poses for prize-winning recruiting film

Someone need my help? . .

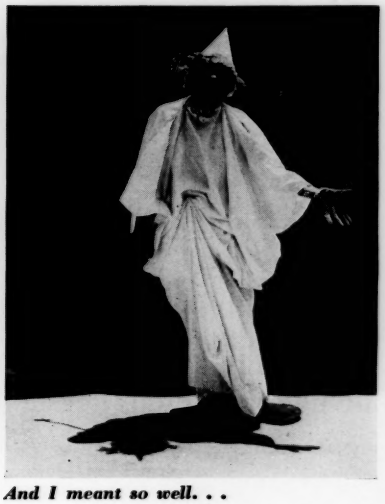


I'll fix everything. . .

I'll do my very best. . .

This is my very best? . .

I know I've tried. . .



And I meant so well. . .

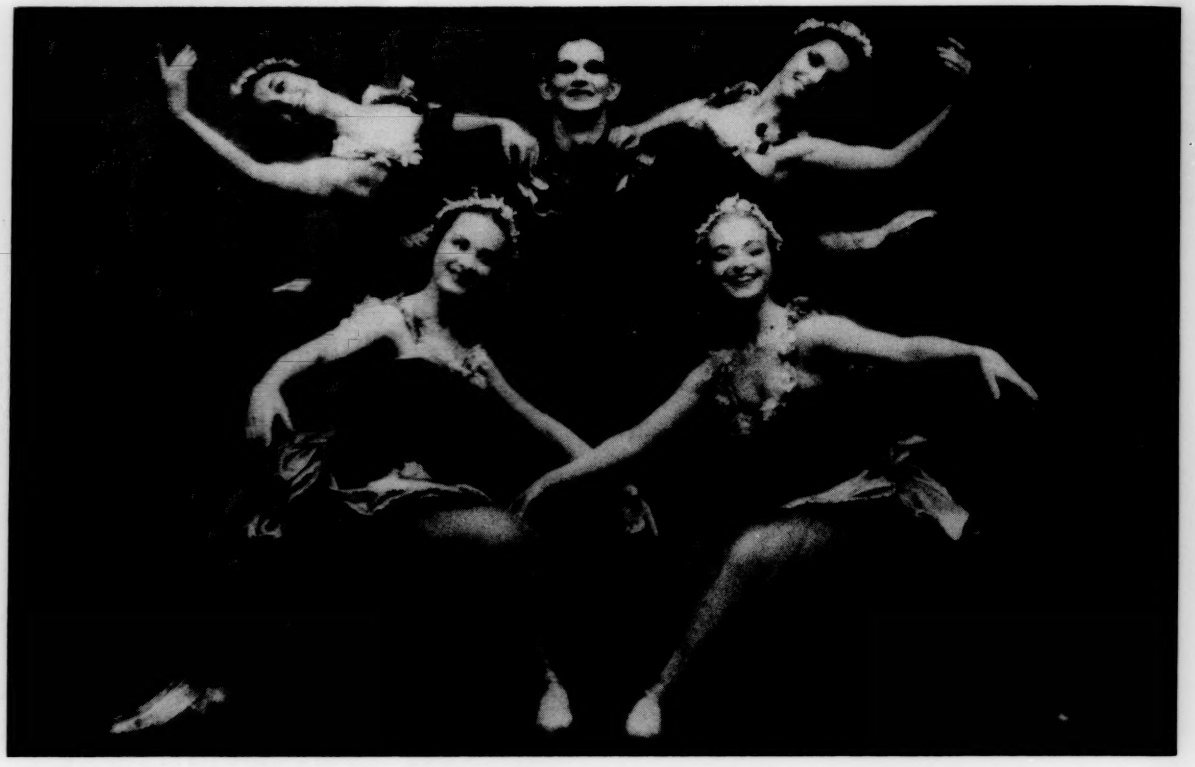
REGIONAL BALLET – U.S.A.

A Monthly Feature

"THE NUTCRACKER"

Regional companies add lustre to a Russian Christmas bauble

BY DORIS HERING



"Enter Drosselmeyer — very serious somewhat frightening music . . . Clara returns — eight measures of mysterious but sweet music . . . The Christmas tree grows — forty-eight measures fantastic music . . . The Nutcracker is transformed into a prince — one or two chords."

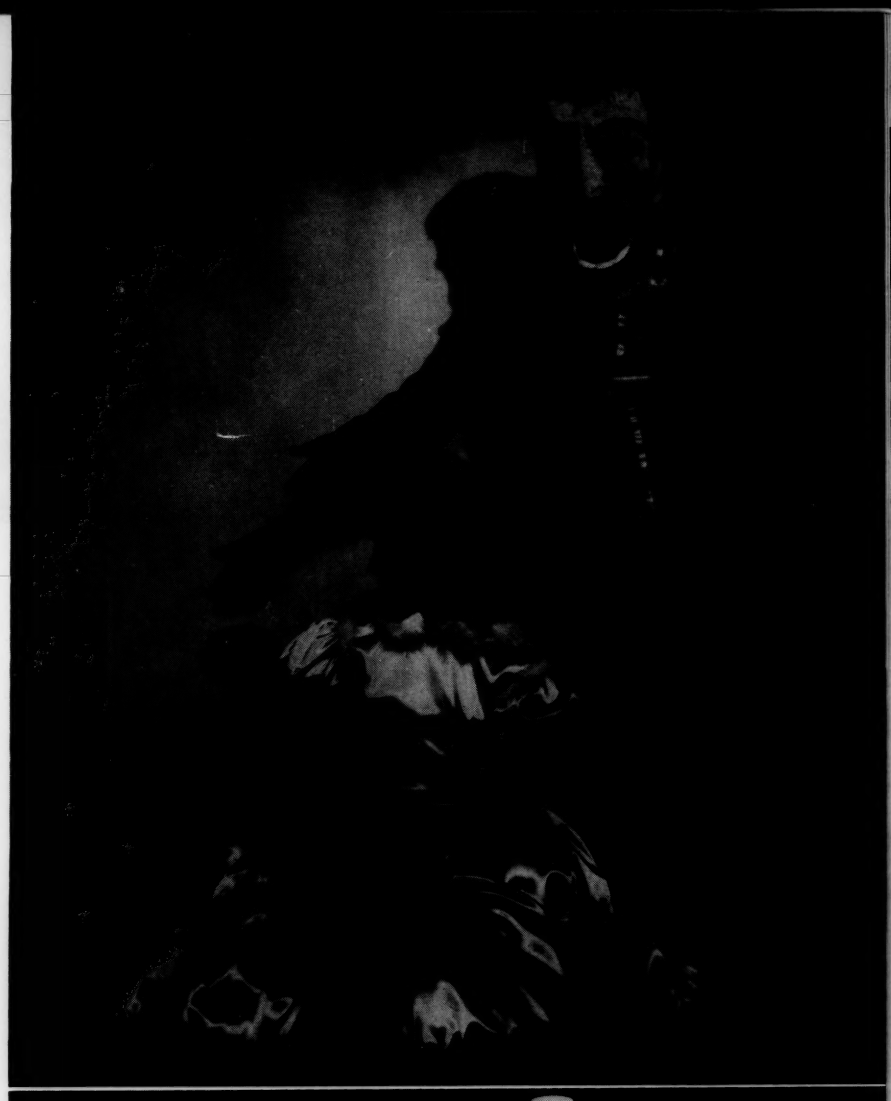
That's how it all started — a few notations from choreographer Marius Petipa to composer Peter Ilyich Tchaikovsky. From them blossomed a ballet and eventually a cherished tradition — one that has spread its aura of Christmas make-believe from the St. Petersburg of 1892 to the American regional ballet companies of today.

There are so many reasons for children, and more than a handful of adults, to be charmed by *The Nutcracker* and to return to it year after year, especially at holiday matinees. For the ballet is a classic example of wish-fulfillment.

It opens in a pleasantly middle-class home where a Christmas Eve party is in progress. Grown-ups are about, but it is really a party for children — little Clara and Fritz, their cousins and friends.

There are gay social dances and refreshments. And there is a strange visitor. He is Herr Drosselmeyer, a kindly old man with perhaps a touch of the sinister about him. He comes bearing gifts, and one, for Clara, completely captures her heart. It is a soldier-like Nutcracker.

As the evening wears on, and the children become tired, Clara's brother jealously dashes the Nutcracker to the ground. The little girl tenderly bandages her toy and places it under the Christmas tree. The party is over. The children are led off to bed. The room darkens, and only the Christmas tree is left quietly glowing.



Left:
BALLET CELESTE (San Francisco): Artistic Director Merriem Lanova performed in the Ballet Russe de Monte Carlo "Nutcracker" and took extensive notes, which form the basis for her complete version. In the Waltz of the Flowers are (kneeling) Jeanine Thoene and Marni Mahaffay; (standing) Shirley Meroff, Orne Grant, and Penelope Lagios.

Right: (top to bottom)
SOUTHERN BALLET (Atlanta): Directors Karen Conrad and Pittman Corry have staged the complete ballet for their co. Pictured, Clara (Nancy Gore) and the Nutcracker (Floyd Sewell).

TULSA CIVIC BALLET: Moscelyne Larkin and Roman Jasinski, both Ballet Russe alumni, have staged the Snow Country scene for their group. Flanking the Directors are (l. to r.) Georgia Jones, Sheila de la Houssaye, Judy Springfield, Carol Stemmons, Judy Stumbo, Eula Lee Langley, Shirley Donnelly, and Carolyn Rhodes.

D. Leroy Randall

Clara, in a white nightgown, slips timidly into the room to take one last look at her beloved Nutcracker. Suddenly the world about her looms large and frightening. The Christmas tree seems to be growing, and the room is inhabited by a band of mice at war with toy soldiers. But Clara has a protector. The Nutcracker, now grown to life size, kills the king of the mice. And then, with the easy logic of fairy tales, he becomes a handsome young prince.

He leads the entranced Clara on a journey through a forest of dancing snow-

(Continued on Page 78)

(Over)

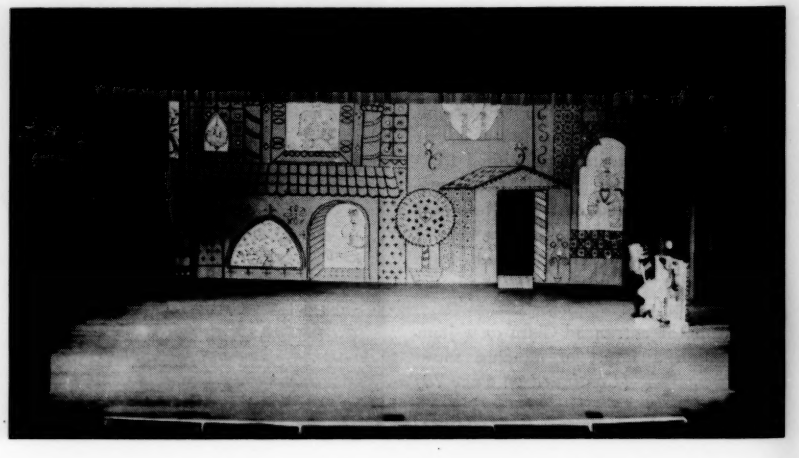
REGIONAL BALLET-U.S.A.:

"The Nutcracker"

***PHILADELPHIA BALLET GUILD:** Alfredo Corvino (another Ballet Russe alumnus) staged the Waltz of the Flowers, the Dance of the Flutes, and the Sugar Plum Fairy Variation for this group, whose director is Ruth Ann Carr. L. to r., Kathleen Carlin, Judy Binder, and Phyllis Dersh as Flutes.*

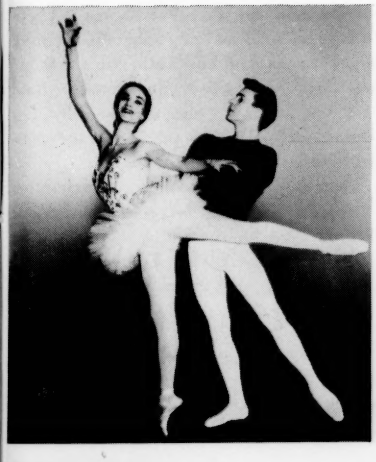
***SEVERO BALLET (Detroit):** Choreographed by Director Sandra Severo, this version is in one scene — in Clara's living room. Pictured is the battle of the mice.*

***HOUSTON YOUTH SYMPHONY BALLET:** Director Emmamae Horn has staged the opening and closing scenes for her co. Natalie Krassovska (formerly of Ballet Russe de Monte Carlo) was called in to teach the Sugar Plum Fairy variation to leading dancer Melba St. Clair, while Fernand Nault of Ballet Theatre taught the Pas de Deux to Ron Murray and Miss St. Clair. Pictured is the setting for the Palace of Sweets.*



Drinnon, Inc.

***MACON BALLET GUILD:** Artistic Director Gladys Lasky has staged a virtually complete version, due for a repeat performance this Christmas. Here the Snow Queen (Caryl Allen) leads Clara (Venie McMillan) off to her realm.*

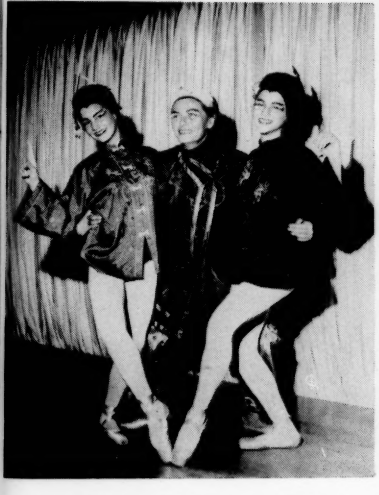


Cameramen, Inc.

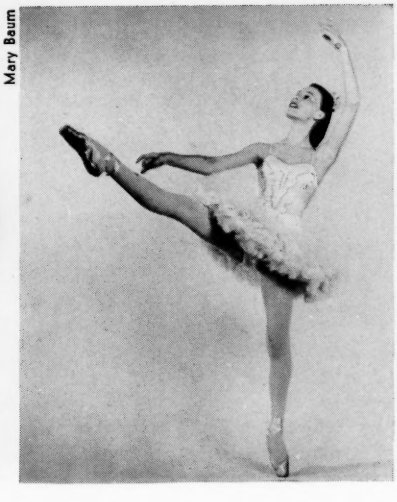
Left and right:

***LOUISVILLE BALLET:** Unlike most regional groups, this one often invites professional guest stars. Alexandra Danilova and Mia Slavenska have both staged and performed in versions of the second act divertissements. The current production by Mia Slavenska features Constance Phelps and Bill Lee Weber.*

***WASHINGTON BALLET:** This co. has a tradition of original fairy tale ballets at Christmas. But its repertoire does include the Pas de Deux, danced by Robert Davis and Marcia Barrett and staged by Frederic Franklin (who so delightfully danced the Cavalier in the Ballet Russe version).*



Mary Baum



Left and right:

***SUNCOAST BALLET (St. Petersburg, Fla.):** An informal presentation of the "Nutcracker Suite" is scheduled for this Christmas. Imogene Helm (center), one of the co's four Artistic Directors, rehearses the Chinese Dance with Jill Johnson and Vickie Palmer.*

***LE MONE WORKSHOP (Pasadena, Cal.):** Director Evelyn Le Mone has staged excerpts from the ballet, notably the Sugar Plum Fairy Variation here, performed by Karen Shanley.*

(Over)

REGIONAL BALLET-U.S.A.:
"The Nutcracker"

flakes and then to the realm of the Sugar Plum Fairy. Here the children are enthroned, and a dreamland of goodies is set before them — Chocolate, Coffee, Tea, Candy Canes, Candy Flowers — all come to life to the sprightly strains of the "Nutcracker Suite." Finally the Sugar Plum Fairy and her Cavalier dance an elegant pas de deux that melts into a joyous conclusion for all.

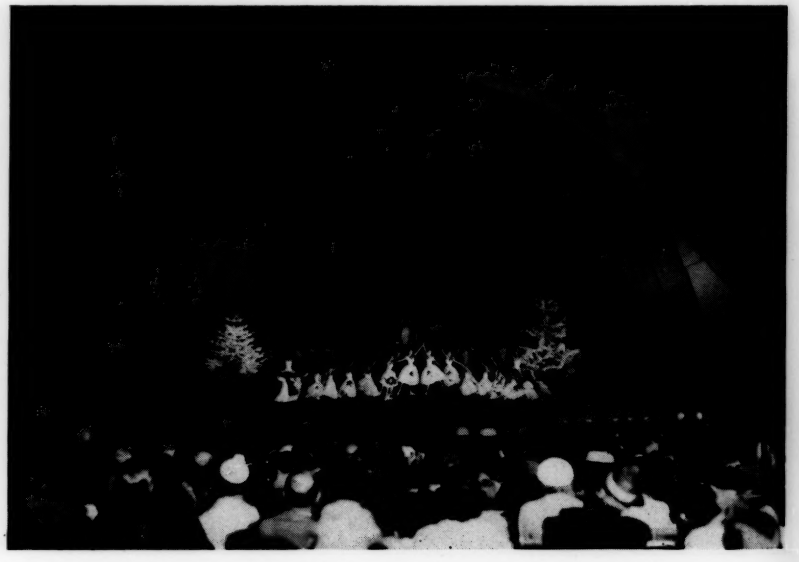
So much for the story. How about the choreography for *The Nutcracker?* Where do the regional ballet companies acquire their versions, and how authentic are they? After all, few people living today have seen the original choreographed by Lev Ivanov, Petipa's assistant, when the master became ill.

The closest contemporary approximation of Ivanov's staging is probably the one done in 1934 for the Sadler's Wells Ballet by Nicholas Sergeyev, a former dancer

(Continued on Page 101)

Above:
BIRMINGHAM CIVIC BALLET: Richard Englund, Artistic Director, has done a complete "Nutcracker" for his co. It will be repeated this Christmas. In a family scene from Act 1 are Fritz (Michael Paschenko), the President (Richard Englund), his wife (Gage Bush), and Clara (Patty Scotch).

Right:
FIRST CALIFORNIA BALLET CO. (Los Angeles and Pasadena): Artistic Director Eva Lorraine has staged the complete ballet. It is repeated every Christmas. This particular production was done in the Hollywood Bowl.



Speer Studio

Left:
***MEMPHIS CIVIC BALLET:** Manolo Agullo, Artistic Director, has staged the Pas de Deux and Sugar Plum Fairy variation in the original style, but with a coda of his own. Pictured are Deanne Weakley and Jerry Blanton in the Pas de Deux.*

Below, l. to r.:
***COMMUNITY JR. BALLET CO. (Elmira, N. Y.):** Artistic Director Dick Holden has staged the second act, which his group plans to repeat this Christmas. La Vonne Olson is the Sugar Plum Fairy.*

***ST. LOUIS CIVIC BALLET:** The co. has done various abbreviated versions staged by Director Stanley Herbertt. In picture, Edith Colombo performs the Snow Queen for TV.*

***CIVIC BALLET OF CENTRAL FLORIDA (Orlando):** Artistic Director Edith Royal's abbreviated version consists of the introduction and Kingdom of Sweets. Diana Van Meerbeke and Kip Watsan perform the Pas de Deux.*

Tom Brodwater

YOUNG DANCER'S BOOKSHELF

BY REGINA J. WOODY

Even a few years ago there were very few dance books for young people. But today there are a bewildering number available. To help you choose from this array, this column will be a regular feature of the Young Dancer Section. Here suitable dance books, old and new, will be simply annotated to help you find the kind of book for which you are looking. We start with some which would give much pleasure under a Christmas tree.

If you are under ten, you will want to own *Ballet for Beginners* by Nancy Draper and Margaret Atkinson (Alfred A. Knopf, NYC; 115 pp.; $3.75). It has everything from a brief history of ballet to a chapter on home practice. Fascinating real-life pictures of beginning ballet students in action add to its realistic approach. It is a whole dance library between covers . . . *Fun with Ballet,* by Mae Blacker Freeman (Random House, NYC; 93 pp.; $1.50), is much simpler, but is a most helpful guide. Its pictures are clear, concise and correct . . . *Let's Dance a Story,* by Kathleen Mace (Abelard-Schuman, NYC; $2.50), is not a ballet book, but a free, creative dance story—a "let's pretend" book for the very young . . . *Kiki Dances,* by Charlotte Steiner (Doubleday, NYC; $1.50), is a gaily delightful book for the very, very young dancer.

When a good story is needed, Lee Wyndham's Susie series (Dodd, Mead, NYC; $2.50) are a must. Susie is a true-to-life suburban ballet school pupil. The newest one, *On Your Toes, Susie,* will be reviewed shortly . . . For a more professional seven-year-old's adventures at the Paris Opera, Monica Sterling's *The Little Ballet Dancer* (Lothrop, Lee, Shepherd, NYC; $2.50) is an exquisitely told tale of a *petit rat* and her life and lessons at the opera ballet school. Helen Stone's pictures are genuinely charming . . . If these books are not on your public library shelves they ought to be. Lucky you, if they are already on your own bookshelf.

If you are over ten, a whole world of dance books begins to open up. There are so many that we can name only a few each month. Jane McConnell's *Famous Ballet Dancers* (Thomas Y. Crowell, NYC; 176 pp.; $2.95) is a good all-around book. It offers biographies of such different kinds of dance people as Agnes de Mille and Katherine Dunham, Marie Taglioni and Vaslav Nijinsky. It is a sincere and thoughtful book . . . Thalia Mara has written three technique books for students: *First (Second, Third) Steps in Ballet* (Garden City Books, NYC; $2.50, $2.00, $2.50). The books are full of excellent advice and helpful pictures. They are intended to supplement your studio work, and are a little like having your teacher with you at home . . . Gladys Malvern's *Dancing Star* (Julian Messner, NYC; $2.95), which is about Anna Pavlova, is a book you ought to know . . . *Ballet Shoes,* by Noel Streatfield (Random House, NYC; $2.95) a story based on Moira Shearer's life, is great fun to read.

By the time you are twelve, you'll also be enjoying adult dance books, and you can choose from volumes on the history of the dance, biography, autobiography and long and entrancing fiction. In biography there is a growing group of small books, each dealing with a successful dancer. They are useful and informative. One of the best series, on English dancers, is put out by MacMillan Co., NYC ($1.75). These are factual, incisive biographies, including *Nadia Nerina, Svetlana Beriosova, Michael Somes, John Gilpin,* and *Six Dancers of Sadler's Wells* (Julia Farron, Elaine Fifield, Leslie Edwards, Rosemary Lindsay, Alexander Grant and David Blair). The photographs, too, are excellent. Hugh Fisher has done *Margot Fonteyn* in the same fashion with clarity and appreciative understanding. Her pictures provide an almost perfect how-to-do-it set of ballet poses for the aspiring dancer. These slim books make a wonderful addition to any dancer's bookshelf . . . *Dancers of Tomorrow,* by Naomi Capon (Harcourt, Brace, NYC; 93 pp.; $3.00; *reviewed Sept. '58),* should be kept in mind when you consider the training a girl or boy studying ballet in England would get, and how such training would differ from training in this country . . . Pigeon Crowle's *Come to the Ballet* (Pitman, NYC; 125 pp.; $3.50) is a backstage view of ballet production, choreographers and ballet people. The creation of a ballet and some fine photographs make this an unusual and helpful book. It is English, and because of that it differs to some extent from how a ballet might be produced here, but it is valuable reading all the same.

For really light fiction, the romantic stories by Lorna Hill (Henry Holt, NYC; $3.00), such as *A Dream of Sadler's Wells* and *Veronica at the Wells,* are easy reading and good fun . . . For the same type of gay wish-fulfillment stories set in the USA, Lee Wyndham's books, two of which are *Golden Slippers* (Longmans, Green, NYC; $3.00) and *Ballet Teacher* (Messner; $2.95), will pass many happy hours . . . If, instead, you want long, romantic, action-packed books, there is *Theme for Ballet* by Vicki Baum (Doubleday; $3.95). It is a ballet story full of jealousy, sweat, and marital difficulties of such an astoundingly brilliant ballerina that your eyes will pop. The atmosphere is authentic enough, but the story and plot are on the slick side . . . The subject matter of Rumer Godden's *A Candle for St. Jude* (Viking Press, NYC; $3.00) is much the same, but here it rings as true as a silver dollar, and the troubles, the sweat, the tempers and the excitement of life in a ballet school are written with deep sympathy and complete understanding. This is a book which will live in your mind many years.

This, then, is the first of a series to get you acquainted with dance books. We suggest you cut out this column and put it in your notebook. If you do, you'll soon have a list of dance books which your favorite librarian may be borrowing. If we by chance neglect one of your favorites, send us its name, its author and its publisher — price, too, if you can. Old or new, every good dance book is sure of a welcome in this column. *THE END*

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(Continued from Page 58)

ed. It comes from the surrender known to mystics in art and religion. "Aesthetic experience is the twin brother of mystic experience." The Indian writer on aesthetics, the late Ananda Coomaraswamy, in his fine collection of essays *The Dance of Shiva,* has many illuminating things to say on this subject. He talks of "a state of grace that cannot be achieved by deliberate effort." By this he does not, of course, mean that no effort is required in attaining craftsmanship. In other words the artist aims at perfection of craftsmanship but the resultant work of art is independent of the will.

Ulanova's curtain-call confirmed the full extent of her surrender. It was an awkward almost gawky bob with none of the customary dignity of the prima ballerina who is graciously pleased to acknowledge the plaudits of her audience. She had been recalled from afar and was not quite sure whether the noisy intrusion was really welcome.

It is interesting to note, when dealing with an artist of genius such as this, how completely unanimous was opinion at every level; the hardened balletomane to the theatregoer who had started out rather shocked at the idea of a dancing Juliet, from the stage hand (always a level-headed critic) to the painter and the writer. And it was quite astonishing how many mentioned the words "a religious experience." When I told Ulanova she was delighted. She said that her aim was to "move people and make them feel better." In any other dancer this might have sounded a pose, to her it came perfectly naturally. She had broken the barrier of technique and come out on the other side.

To me Ulanova is not only incomparably the greatest dancer I have ever seen: she is the Dance. Although I can scarcely hope to see such perfection again, the quality that Stanislavsky called "the dancer's separation from the materiality of the body," my faith in the dance as a medium of expression has been increased.

Today I go to the ballet in a spirit of exploration, in the hope that at one particular performance I will witness a theatrical miracle and be moved; so deeply moved that the impressions of what I have seen is a lasting one. That supreme experience may only fall to one's lot once or twice in a lifetime. I can however find pleasure at all the levels save the lowest, that of the technical feat well performed from the purely mechanical point of view. Technique for its own sake bores and

irritates me for the same reason that it bored and irritated Noverre two hundred years ago when he said:

"We must be prepared to sacrifice all the more complicated steps; what we shall lose in movements of the feet we shall gain from the expressiveness of the arms . . . However, it would be a misunderstanding of my aims to think that all I am looking for is to eliminate difficult and brilliant steps. . . All those things are pure gold, but only if the mind makes them so."

Just a few words about the words, "if the mind makes them so." Sometimes for a very brief moment in a dancer's career when she is dancing from the sheer joy of it, before she realizes that it is intensely difficult and before turning up nightly at the theatre has made her into a hardbitten professional, one might substitute the word *instinct* for *mind*. The young and unformed ballerinas launched by Colonel de Basil in 1933, the year of the "baby ballerinas," gave enchanting performances with flashes of genuine inspiration that they were unable to reproduce later when mind took the place of instinct. That most beautiful of dancers, the late Pearl Argyle, has also left behind memories of many inspired performances. Many dancers well below the top rank can on some special occasion give us such rare moments of truth, and it is for these brief moments of truth that one waits in hope. And it is for that very reason that the filmed performance of a dance has so little to give. Not only do the conditions make it impossible for the dancers to achieve a miracle, but all too often one is watching a purely synthetic performance, a scissors-and-paste affair of a week's shooting.

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THE END

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3rd of 3 articles on physiology

DIET FOR DANCERS

All dancers are concerned about foods, yet few of them acquire enough knowledge about dietary problems to keep their body-machines functioning at optimum efficiency throughout a lifetime of healthful activity. Protection of the body-machine through proper nutrition is even more important than protection of the body through correct alignment and posture training. Correct posture cannot be sustained by a nutritionally starved organism.

Parents and teachers have the responsibility of guiding the young into an early awareness of intelligent food habits. It is often overlooked that young people engaged in dance training require more nutrition than adults. They have not yet reached physical maturity, and their studies call for extremes of physical endurance. An inadequate diet combined with the rigorous physical participation of dance education can lead to serious breakdown of normal development and predispose the dancer to infection and disease later in life.

There are many common everyday conditions which every dancer should suspect as symptoms of malnutrition. To begin with, how about that sense of fatigue? *(See Oct. issue.)* Normally the dancer should recover quickly from fatigue after exertion, leaving class or rehearsal with a feeling of exhilaration. If you do not, you may have a deficiency of the B vitamins. A reinforcement of this vitamin usually results in an immediate increase of vigor and endurance.

How often do you get a cold? And are you completely knocked out by it? Chances are you lack vitamin C. Requirements of this vitamin are not large, but they are imperative. A mild deficiency of C results in the loss of resistance to infection. If such a condition continues uncorrected, the teeth and bones may eventually be damaged. When we are fighting infection or engaging in severe muscular effort, it is necessary to reinforce our supply of vitamin C.

If you suffer the first few hours of your day from muscle and joint stiffness, you

BY LAURA SHELEEN

may have a phosphorus deficiency. This would mean that you would not be getting calcium to your tissues, because calcium cannot be utilized by tissues if phosphorus is not present. Calcium plays a role in quick reflex actions—something which should function at optimum for the dancer. Cramps may be the consequence of an excessively lowered calcium-phosphate balance. The blood contains at least six forms of calcium.

Dizzy spells and violent headaches may mean that you have exhausted your body of salts. A saltless diet is a dangerous procedure for a physically active person to adopt unless under the care of a doctor. We cannot perspire, and our kidneys cannot eliminate waste materials without the help of salt. Preferably salt should be ingested with the meals, but it may be taken separately to replace sodium lost through excessive perspiration.

Malnutrition can bring on lowered stamina, a general lowering of muscle tone as a result of multiple vitamin deficiency, and an actual degeneration of muscle, ligaments, tendons, and bones due to trace mineral deficiencies. When carbohydrate stores become depleted, through malnutrition or from performing exhaustive exercises, fat is then used largely to drive the muscular machine—and work is performed less economically on fat than on carbohydrates.

This is to mention only a few of the many known complications which can follow in the wake of prolonged malnutrition. Let these suffice to warn you that serious consequences may be in store for you if you short-fuel your body-machine.

There are four possible reasons why you may suffer from malnutrition: 1) An original inadequacy may exist in the food itself. 2) The methods employed in preparing the food may devitalize it. 3) The choice of food may be haphazard or unintelligent. 4) The organism may fail to digest and assimilate food properly.

Inadequately nourishing foods result in undernourished bodies.. The Agricultural

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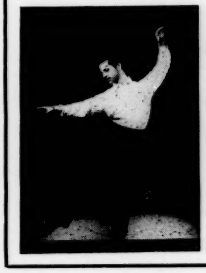

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DIET AND THE DANCER

(Continued from Page 85)

Experimental Station of Oklahoma Agricultural and Mechanical College has revealed that a material loss of vitamins in packaged foods occurs in two weeks' time, and a very serious loss in one or two months' time in certain stock rations. Food is what our methods of agriculture, transportation, storage, handling and preparation make of it. Since vitamin and mineral quotas in the diet must not be left to chance, the nutritionally awakened individual must seek an education which will help him to recognize healthful foods. In addition, mutiple-vitamin supplements, so plentiful and relatively inexpensive today, may be taken to insure adequate minimal daily intake.

The hunger we are conscious of is a hunger for energy to keep us warm and to supply power. Generally we stop eating when an adequate amount of energy has been provided, whether or not the body building and repairing materials have been included in our foods. We must therefore learn to eat so that, in addition to getting the proper amount of energy, we also get the best possible support for body-building and repair.

Vitamins may be described as organic compounds found in food which are needed in correct balance for the proper functioning of the various processes of the body-machine. Vitamins are indispensable in our diets, but we cannot live on them alone. Protein, fat, carbohydrates and minerals are also essential in a regimen of health. Protein (meat, cheese, fish, eggs, milk, nuts) is needed to protect, repair and build our muscles and glandular organs. Carbohydrates (starches and sugars) are the primary fuel of the body machine and the most efficient fuel for muscular exercise. Vitamin B complex plays an important role in carbohydrate metabolism. Minerals and trace minerals, found in body tissues in small amounts, are essential to life. They are found in green vegetables, fruits, whole grains, milk, sea foods, liver and other organs. These foods, fresh and properly prepared to preserve their essences, are especially valuable.

The heat and energy factor in our foods is measured in calories. The ultimate source of energy of the isolated muscle is glycogen, and this is a by-product of calorie metabolism. In other words, caloric foods are very important for energy. Dancers especially are wrong to avoid all

(Continued on Page 95)

Ballroom U.S.A.

"a-magazine-within-a-magazine"

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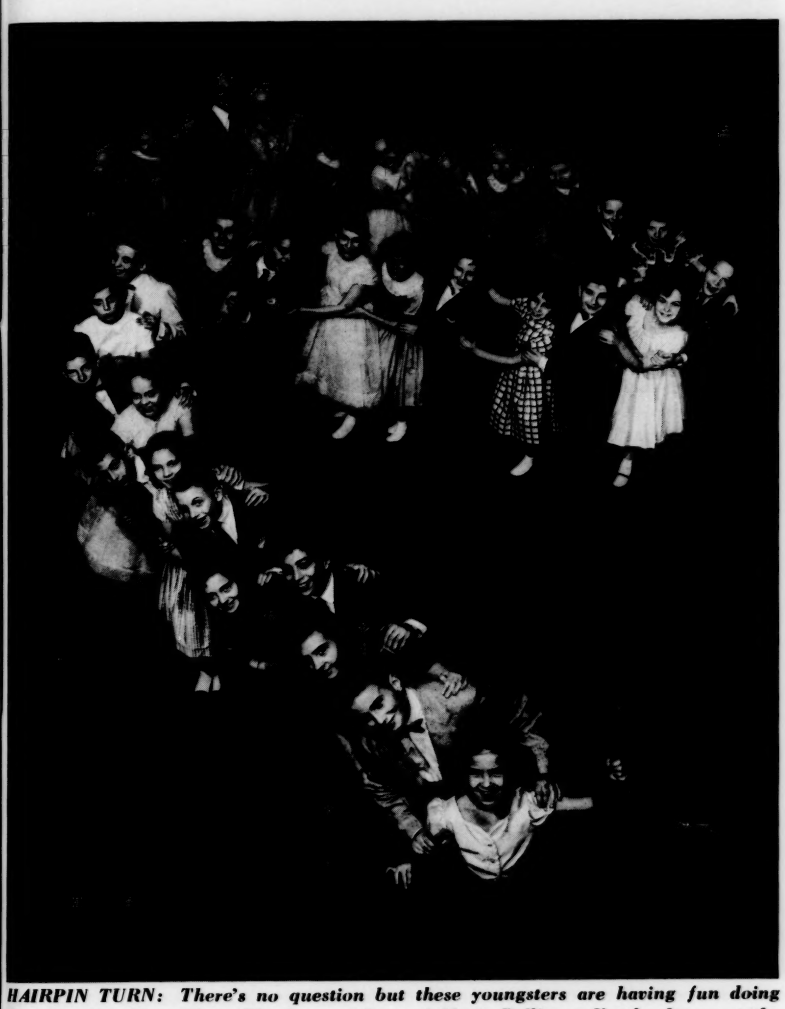


***HAIRPIN TURN:** There's no question but these youngsters are having fun doing the Cha Cha Choo Choo. They're members of Marie Bollinger Vogt's classes at the Toledo, O., Woman's Club.*

PTA-SPONSORED CLASSES

Advocating Use of Qualified Teachers for Public School Ballroom Classes

BY DONALD DUNCAN

To see if we can stir up some controversy, let's take a cautious poke at a hornet's nest labeled "PTA Classes."

(Actually, the label is an over-simplification, since the titles of parent organizations vary from school to school. Arguments under this heading—and there are plenty — generally have to do with all kinds of ballroom dance classes in public, parochial and private schools — whether these are within school hours and curriculum or not. Most such classes are parent-sponsored, or at least parent-influenced.)

The most heated discussions among dancing teachers have to do with the quality of PTA ballroom classes, and the range of that quality is very wide. Many such programs are excellent, but there seems to be enough evidence about others which approach sub-standard to make the discussion worth pursuing. It is hoped that these exploratory comments will bring forth opinions of readers on the many aspects of the subject.

Over the years the counsel of PTA groups on matters of academic curriculum and properly trained instructors has been of great value to educators. We believe that they must always give the same degree of consideration to the calibre of dancing classes. Well conducted ballroom dance training brings to a child valuable rhythmical training in movement and a

sense of poise and assurance. The dance values, along with the concomitant instilling of the basic principles of consideration for others (in short, etiquette), makes a tremendous contribution to his or her social development—and at a time of life when it is vital. If such training is poorly presented, the adverse effects on a youngster's adjustment can be serious.

There have been numerous cases in which the PTA-type of dancing class has been entrusted to a "volunteer"—possibly an eager and well-meaning mother (whose services can be obtained for less money than would be necessary for a professional dance teacher). It is conceivable that some arrangements of this kind have had happy results—the "volunteer" has turned out to have a good knack for teaching dancing and a natural gift for handling groups of children.

Such an approach, we believe, is unnecessarily risky. An accidental "knack" hardly amounts to qualification for teaching. It is undoubtedly true that PTA groups know too little about what amounts to adequate dance teacher training. As yet they are not sufficiently aware of the dance teacher associations and the fact that these groups require teacher examinations, that they regularly study the pedagogical and sociological problems related to the instruction of the young.

A major project of the U.S. Ballroom Council, in which the teacher associations are federated, is to establish a real working liasion between the qualified dance instructor and all the PTA's. Every suggestion for effecting that coordination is welcome.

•

DEMONSTRATIONS BY PROS

Ballrooms Can Dramatize Better Dancing Through Use of Professional Teams

BY ANNE & BOB THOMSON

As demonstrators of modern ballroom dancing we are extremely puzzled as to why public ballrooms make so little use of demonstrating teams. There are thousands upon thousands of teachers who are expert dancers, but apparently any performances by teams occur only in the larger cities of the U.S.A.

The first question leads to another: why do the couples who do offer demonstrations stray from conventional ballroom technique and resort to exhibition dancing instead? Such presentations, attractive though they may be, tend to defeat the main purpose — which is to show *ballroom* dancing at its best. After all, the average dancers can never hope to perform such feats, and even if they could, they would not be allowed to do so in a ballroom. There is a wealth of effective material in straight ballroom without the use of aerials, lifts or acrobatics.

In various sections of the USA and Canada competitions are held — for amateurs — according to rules which pertain to straight ballroom dancing. Would not the ballrooms profit tremendously by adding competitions among the best professional exponents, but according to the same rules as for amateurs? If spectators will congregate to view and applaud amateur events, then how much more would they appreciate the added color and interest of a professional tourney.

A building designated as a ballroom should have dancing as its main attraction. Naturally, we also love singers and all types of music as entertainment — but for a concert we prefer a concert hall, where one can sit in comfort and enjoy the show. We also admire name bands which are recognized for a certain beat or rhythm or for a special type of music. The appeal of such specialized groups is one of entertainment; they are giving a show — and most often it is a show which can also be seen elsewhere, and to better advantage.

Why do people go to ballrooms? One answer given us is the social aspect — boy meets girl. But surely there must be more to it than that. In this day and age the boy will manage to meet the girl practically everywhere. (We met at a football game!)

We believe that people go to a ballroom for the dancing — just as they go to a ball park for baseball, to a tennis court for tennis, etc. Overlooking this fact, and stressing the non-dancing aspects will, we believe, tend to undermine the general public's interest in wanting to dance well.

Many years ago a brilliant team, Vernon and Irene Castle, raised ballroom dancing from the saloons to the salons. While we doubt that there will ever be another team on the same plane with the Castles, certainly there must be, in the length and breadth of this land, enough couples who can give exciting displays of ballroom dance which is more classical than that

Jack Mitchell

***CLOSE ATTENTION:** DANCE Magazine does another photographic look-in at a teacher study session. Here, at a Sunday meeting of the NY Society of Teachers of Dancing at the Hotel Astor, Marg & Jim Clelland of Toronto teach International Style Quickstep. In the circle observing, L to R: Renee Hill, Dorothea Duryea Ohl, Fred Frobose, Helen Wicks Reid, William Souder, Dorothie Howell.*

which is prevalent today!

Patrons of ballroom should not be deprived of the chance to see what is best. Demonstrations by professionals would serve to heighten interest in better styling of the entire dancing public. Another result could be an increased enthusiasm for competitive dancing by the public — an activity which would further serve to raise the general level of dancing.

Other professionals, teachers or teams may have different proposals on this question. We would like to hear their opinions.

(The Thomsons, formerly of Glasgow, Scotland, have a studio in Haverhill, Mass. They have also been conducting an experimental class in International Style at the Commodore Ballroom, Lowell, Mass.)

"SIX FAT DUTCHMEN"

A Polka Band's Enormous Popularity Attests to Lure of "Old-Time Dancing"

Amidst all the talk of "what's new" in Cuban Cha Cha, Dominican Merengue or Argentine Tango, one is likely to forget some home-grown friends. Fickle fans for the novelty stuff come and go, but — as most any ballroom operator in the Midwest will tell you — the hardy devotees of "Old Time Dancing," of polka and schottische, are the loyal and long-time "steadies" of the dancing business.

A look at the busy schedule of one of the nation's best known polka bands, Harold Loeffelmacher's *Six Fat Dutchmen*, of New Ulm, Minnesota, provides happy substantiation of this state of affairs. The popular band plays for nearly 350 dancing engagements each year. Though mostly within the Upper Midwest, they're always on the go, clocking 10,000 travel miles annually — and sometimes getting even as far afield as Texas. And, unlike some of the struggling modern music ensembles, the *Six Fat Dutchmen* make good money.

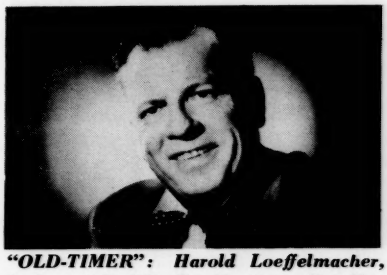
Actually, there aren't six any more — there are now eleven. And to tell the truth, only the jolly Loeffelmacher approaches portliness. But these technicalities don't worry their following. Loeffelmacher's boys were named the country's top polka band in 1956 by *Down Beat* Magazine, crowding out the former title-holder, Whoopee John Wilfahrt of Minneapolis-St. Paul. The decision is based on an annual poll of orchestra preferences among ballroom operators. The Dutchmen won first place again in 1957 and 1958.

Polka is just right for ordinary folks' dancing, Loeffelmacher believes, because it is a simple 2-beat. "That slow stuff," he says, "is strictly a love affair deal for the youngsters, and as for 'western' music, you can't dance to it — and in the ballrooms people want to dance."

Loeffelmacher has an expert eye for sizing up a dancing crowd. If it appears that they are in a mood for modern music, he is ready — with 250 arrangements which he and his men can play well. But his public is more likely to want things like the *Praha Polka, The Little Fisherman's Waltz*, the *Cornhusker Polka*, his polka version of the waltz, *Springtime in the Rockies*, or some beer garden atmosphere material like *Mitternacht Valzen* and *Bin Ein Schwitzer Boop*. He has a library of 500 old-time arrangements, and RCA-Victor is steadily selling 200 of his recordings in this *genre*.

Today, at 53, Harold Loeffelmacher is a snappy dresser, with a ten-gallon hat as his trademark. But he was born on a Minnesota farm. He took his first music lessons — on the violin — from a nearby Lutheran minister. Later, after moving to New Ulm, he continued his studies — on a mail order trombone. His musical assignment with his own band is playing the big bass horn.

His home and base of operations, New Ulm, can easily justify its claim to be the "polka capital of the world." Records show that there are 21 local polka bands, 15 of which go traveling. Last July this city of 10,000 (nearly all of German extraction) swelled to 50,000 for its annual 3-day polka festival. "When a child is born," the townspeople say, he is given his choice between a brass horn and a silver dollar. If he takes the dollar, his parents disown him." Loeffelmacher made the right decision. *D.D.*



"OLD-TIMER": Harold Loeffelmacher, leader of the "Six Fat Dutchmen," polka, schottische and "old-time" band of New Ulm, Minn. For the 3rd successive year his group has been declared the country's top polka ensemble.

CONTEST JUDGING ETHICS

7 Basic Points on Fairness Recommended to Organizers of Ballroom Competitions

BY U.S. BALLROOM COUNCIL

The Sub-Committee on Contests of the Standardization Committee of the US Ballroom Council is making a study of the competition picture in the USA today. Their first topic of consideration has been the question of the basic ethics of contest judging, and we publish herewith seven principles which they recommend for adoption by managers of ballroom contests.

Reader reactions are invited.

1. A proper judge is a currently active qualified teacher of *adult* ballroom. This should apply, it is felt, even for teenage contests, since the level of dancing skill in competitions of young people approaches that of adult contestants. (Should the necessity arise to make use of judges in any other category, it is recommended that contest managers secure the advice of the US Ballroom Council, which has member teacher associations coast-to-coast).

2. Judges, their associates, or members of their staff must not have taught or coached any of the contestants in the specific competition.

3. Judges should not include more than one person from any one studio or teaching staff.

4. For recurring competitions every effort should be made to rotate judges.

5. Scoring of each individual judge should be made known to the public, by the contest management.

6. Names of judges should not be announced until the start of a contest.

7. For the duration of a contest, judges should avoid contact with contestants, discussions with the public or with other judges.

NBC-TV Photos

HIGH RATING: The star-studded Arthur Murray shows this season on NBC-TV have been racking up impressive ratings. Recent guests have included Fernando Lamas and his wife, Arlene Dahl, seen doing a suave Tango at right, and Farley Granger and Janice Rule, doing the Charleston, at left.

NEW TWIST — RUMBOLERO

A Dance Creation Aimed to Allow Better Expression to Claves Beat in Rumba

BY DOROTHEA DURYEA OHL

Rumbolero, according to its creator, NYC teacher Robert Bagar (who was responsible for *Hawaiian Fox Trot* — DANCE Mag., Dec. '57), is an attempt to give fitting expression to the claves beat often introduced in orchestrations of popular Rumbas.

"The familiar box step, so admirably suited to the QQS of the usual Rumba rhythm," Mr. Bagar feels, "in a claves beat Rumba, gives the feeling of plodding through an obstacle course."

As a simple way for pupils to recall the claves beat, Mr. Bagar recommends the use of the phrase, properly accented: "Shave and a haircut, six bits." Any kind of percussion instrument, he adds, can be used to express that beat.

Rumbolero was first introduced at the Oct. 12 meeting of the Dance Educators of America in NYC, and was also presented at DEA's 2-day convention, Nov. 1 & 2, in Columbia, S. C., where Mr. Bagar also taught it on TV. Most interesting development, perhaps, in the career of this novelty, is that it is due to be adapted for a forthcoming Roxy stage show. Also a musical composition, titled *Rumbolero*, especially written for this dance, has been recorded and is due soon for commercial release.

If you feel as Mr. Bagar does about dancing feet and the claves beat, *Rumbolero* is made to order for you; if you happen not to, most of the figures may be translated into the Cha Cha idiom (to which, in this writers' opinion, there seems a distinct similarity).

RUMBOLERO

Description for Man; Girl counterpart unless otherwise indicated.

FWD BASIC

Steps			*Cts.*
1.	Fwd L	S	1,2
2.	Swd R	Q	3
3.	In place L	S	4,5
4.	Close R	Q	6
5.	In place L	S	7,8

BWD BASIC

1.	Bwd R	S	1,2
2.	Swd L	Q	3
3.	In place R	S	4,5
4.	Close L	Q	6
5.	In place R	S	7,8

LEFT TURNS (in place, or progressing); alternate Fwd and Bwd Basics, turning (little or much) on Step 1.

THE ARCH

Man	*Girl*
Fwd Basic	Bwd Basic
Bwd Basic, leading Girl through arch on Ct. 1	5-step walk-around through arch and return to partner (finish feet together)

BASIC AND SPIN

Man does Fwd Basic: releasing R arm on Step 2 and spinning Girl to her right with his L hand; while Girl does Bwd Basic: releasing L hand on Step 2 and pivoting on R full turn to right on Step 3; then Man does Bwd Basic while Girl does Fwd Basic.

CUBAN WALK

Man repeats *Fwd Basic and Spin* as above and on Steps 4, 5 assumes L Hand Clasp Pos.; while Girl repeats *Bwd Basic and Spin* as above releasing L hand on Steps 4, 5; then Man circles counterclockwise 5 steps bwd (Cuban Walk style), while Girl circles clockwise 5 steps fwd (Cuban Walk style).

Note: Couple may resume Closed Pos., if desired, with start of next figure.

CUBAN DRAW (Left)

1.	Swd L	S	1,2
2.	Close R	Q	3
3.	In place L	S	4,5
4.	In place R (ball of ft)	Q	6
5.	In place L	S	7,8

CUBAN DRAW (Right): Reverse above.

Note: Style suggested by Mr. Bagar — on each Close Step (as in Ct. 3 above) bring heel of closing ft to instep of other ft.

CRISS-CROSS CUBAN DRAW

Man: L Cuban Draw, releasing R arm and turning slightly right on Step 3, and crossing R in back on Step 4.

Girl: R Cuban Draw, releasing L hand and turning slightly left on Step 3, and crossing L in back on Step 4.

Man: R Cuban Draw, reversing above procedures.

Girl: L Cuban Draw, reversing above procedures.

Ed. Note: Reminiscent of *Criss-Cross*, or *Butterfly*, in Cha Cha.

SIDE CHASE

Ed. Note: This is reminiscent of *Side Car Chase* in Cha Cha (DANCE Mag., Nov. '57, p. 57), except that when both partners move fwd side by side in this, they move alternately twd wall and twd center, whereas in *Side Car Chase* they move alternately fwd in LOD and fwd against LOD.

Style suggestion: Girl only — use "rock-

ing-the-boat" movement, bolero style.

Man: Cuban Draw L and R

Girl: Cuban Draw R and L

Man: Repeat L Cuban Draw, releasing R arm on Step 4 into L Hand Clasp Pos.

Girl: Repeat R Cuban Draw, releasing L hand on Step 4.

Man: Repeat R Cuban Draw, turning slightly right on Step 3, fwd L diag twd wall on Step 4, bwd R backing diag twd center on Step 5.

Girl: Repeat L Cuban Draw, turning slightly left on Step 3, fwd R diag on Step 4, bwd L backing diag twd center on Step 5.

Man: Repeat L Cuban Draw once more, this time releasing L hand into Separation Pos. and solo pivot left to stand beside partner with Steps 4,5.

Girl: Repeat R Cuban Draw once more, releasing R hand into Separation Pos. and solo Pivot ½ right to stand beside partner on Steps 4,5.

Both travel fwd (Separation Pos.) — Man: RLR, Girl: LRL; then each solo pivot (Man right — L bwd, R fwd, Girl left — R bwd, L fwd).

Note: Couple may resume Closed Pos. immediately or continue L and R Cuban Draw in Separation Pos.

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SIDELINES SYMPOSIUM

"DEBUTANTE PARTY" ALBUM

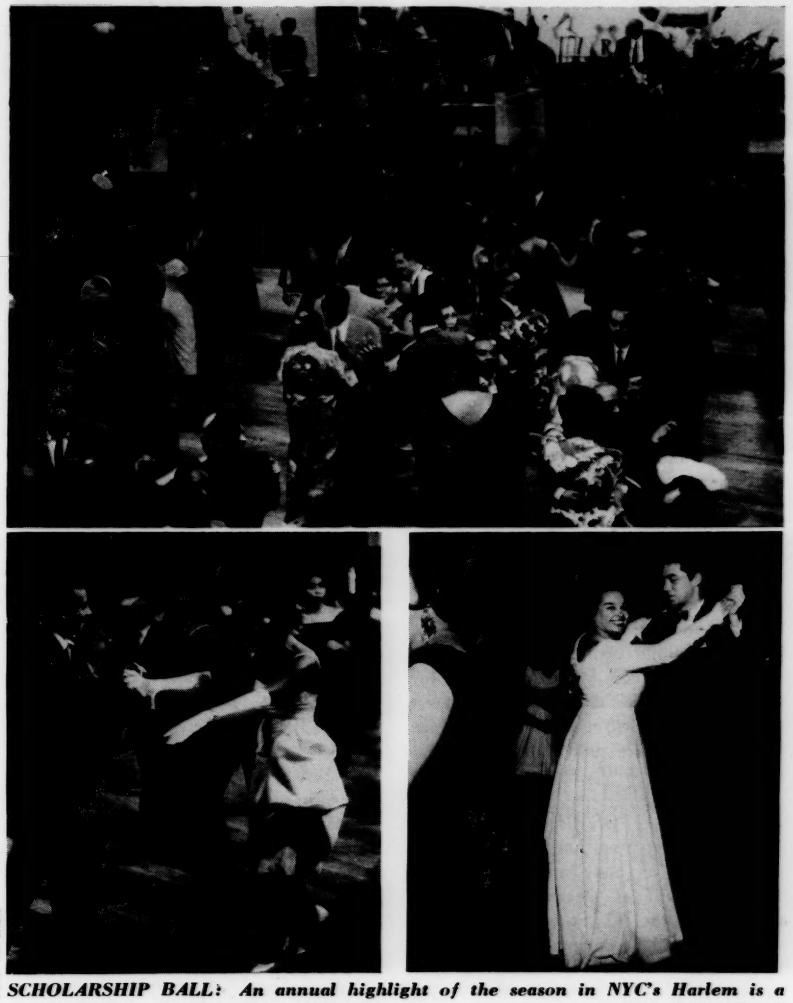
Huzzahs for Ben Cutler, a Society dance-band leader who has had the courage to depart from that everlasting quick-quick run-around of the Society beat in fox trot. He has done it the new MGM album, *Debutante Party* (MGM LP E3719).

This record reporter has long questioned whether even Society enjoys that beat in the undiluted doses one has heard in previous LP's recorded at charity balls and the like. I should think the musicians themselves would get tired of playing the same insistent tempo. It is as monotonous for my ear to hear as for my feet to step to. In behalf of the great bulk of dance enthusiasts (in or out of Society) I should like to stress again that variety is the spice of dancing.

Not that Mr. Cutler has abandoned the bright-bright tempos entirely. The first band (and one of the longest) on each side of the record is good old Society beat (approximately 56 measures per minute), played in the same fine style that the Lanins (Lester, or Howard), Meyer Davis, Emil Coleman, *et al.*, have made familiar to us — to a point where it became difficult to distinguish one Lanin from the other, or Davis and Coleman from either.

I don't condemn Society beat *in toto.* Though its speed makes a wide range of pleasing steps rather uncomfortable to perform even for the excellent dancer—and absolutely impossible for the inexperienced — at least one can *move* to it. During the course of an evening's dancing I enjoy a good lively number (with a good lively partner!)

It's far better than the slow-SLOW music. That halting, stuck-in-traffic speed fills me with frustration, and from where I sit (for I refuse to dance to it unless it is absolutely unavoidable), I can see no excuse for slow-SLOW for dancing. I have often felt that the powers-that-be in the dance music world confuse listening pleasure with dancing pleasure. (Remember that record of *Cherry Pink and Apple Blossom*



Jack Mitchell

SCHOLARSHIP BALL: ***An annual highlight of the season in NYC's Harlem is a benefit ball to provide college tuition for Negro girls. Sponsor is "Les Seize Club," headed by 16 outstanding women of the community. Costume and decor motif was Japanese for this year's event, held Nov. 2 at the Renaissance Casino (above). At left, one of the expert dancing couples spotted by our cameraman. At right, Virginia Paris, the "Bloody Mary" of the Australian production of "South Pacific," dances with singer Michael Batterbury, former headliner at Bricktop's in Rome. Mrs. Gladys De Kalb, Anita Loos' secretary, was chairman of the 1958 ball.***

White, in which a horn note was held so long that the rhythm was thrown completely out of kilter? Splendid for listening — disappointing for the dancer.) Mr. Cutler has included only one of these very slow numbers (approx. 18 mpm), but its presence is welcome if only for the reason that it breaks the pattern of the usual Society dance band collections.

Other welcome departures: *La Raspa* is included, as is a Polka band (approx. 60 mpm) and a Samba band (approx. 62 mpm). There is one Tango (approx. 32 mpm) in with a group of fox trots. Personally I prefer Tangos more characteristically Tango; to this one I found myself continuing to fox trot (I was leading at the time) until I suddenly recognized the tune.

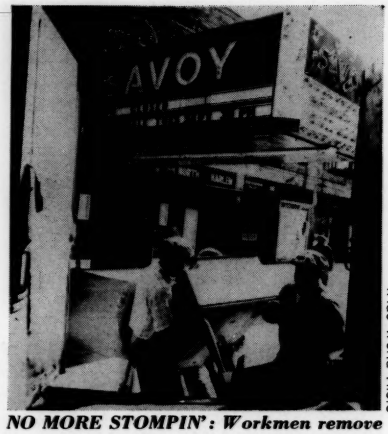
There are some very pretty waltzes too, but those designated as "American" are only about 4mpm slower than the one tagged "bright" (approx. 64 mpm) — too fast, in my estimation, for what most of us mean by "American Waltz," and certainly too fast for the comfort of the average dancer. An interesting sidelight, to me, is the discovery that this 4-measures-per-minute slower speed *does* make it possible for the experienced dancer to do a regulation waltz at this speed (although one must certainly *move*). This is an impossibility in a really fast waltz for one who feels as this dancer does—that anything but Viennese waltzing to Viennese type waltz music is too uncomfortable to attempt.

Next time, Mr. Cutler, how about a nice dreamy waltz or two? And a Cha Cha, or three? And dare I suggest a bit of R 'n' R — the delight of most of our younger set, and some not so young, too? And for those delightful fox trots (MS, M, MF — approx. range, 28-48 mpm) we thank you. And may we have more, and more, and more? *D.D.O*

HAND JIVE — FOR GRANDMA?

"Little sister, Mom and Dad, and even Grandma — everybody can do *Hand Jive*," Frances Chalif of Chatham, N.J., told members of the NY Society of Teachers of Dancing at a recent session. Our thanks to her and to the NYSTD for permission to publish the routine which Miss Chalif spotted on Alan Freed's TV *Dance Party*.

Hand Jive is apparently a spontaneous outburst of young people's response to R 'n' R when dancing is, for one reason or another, not feasible at the moment. They even do it sitting down! For moments when everyone is waiting around for the fun to begin, when dancers are temporarily tired of dancing, when there's a lull in the proceedings, when there's a slack at refreshment time — *Hand Jive* would seem to be the perfect filler-in.



Wide World Photo

NO MORE STOMPIN': Workmen remove an electric organ from the famous Savoy Ballroom, which is no more — having made way for a housing project. The Harlem dance spot, birthplace of the Lindy and home of the Big Apple, played host, from the days of Rudy Vallee and Isham Jones, to most of the great name bands. One favorite was the Chick Webb band, which had a teen-age vocalist named Ella Fitzgerald.

Even when done sitting down, a bit of "bounce" is added — up-and-down from the waist, shoulder shrugging, torso swaying, head shaking — as rhythmically interspersed accompaniment to the movement of the hands. Done while standing, foot and body movements (Jive-y, of course) are natural companions; nothing is set — there can be Sugar Footing, Bopping twists, Boogie-Woogie swaying, Lindy Doubles and Triples, Digs, or whatever the "Big Beat" brings forth. the hand movements are not always the same, either, nor are they always done in the same order. Each region, of course, adds its own touches of local color, and even the same group doesn't always do it the same every time.

Hand Jive can be done by any number, with or without a partner, with the sexes unequally divided, in one large group or several smaller ones — it's even fun all by yourself! There needs to be only one leading spirit to start things rolling, but it usually gets going when one teenager Hand Jives at, to, or with another — and the rest of them gradually join in.

It's so easy that to see it is to do it, but remembering the sequence of movements preferred on a particular occasion is something else again. So we suggest that, after the teacher has demonstrated it and led the group through it a few times, leaders from among the group be selected — each to take his turn as director, either solo or with the teacher on the receiving end. You might like to promote a small contest, after the original sequence has been almost worn out, for the best in something new or different. This teacher plans either to call for volunteers or to allow the class to choose (depending on the type of group) leaders for the *next* session — this to allow them time to think, and then to allow the class to vote on the sequence preferred. The contest award might consist of being allowed to be leader at a party. This becomes a signal honor if you have visitors at your parties. (At ours we have loads — parents, grandparents, aunts and uncles, sisters and brothers. family friends, etc.)

Here is one sequence for

HAND JIVE

Both hands slap knees — twice	1,2
Clap hands — twice	3,4
Point L thumb over L shoulder (like a hitch-hiker)	5,6
Point R thumb over R shoulder	7,8
Palms down, pass R hand over L approx. 3 inches above it	1
Open hands to sides	2
Pass L hand over R	3
Open hands to sides	4
Clench fists (approx. chest height) R on top and hit fists together — twice	5,6
With L on top, hit fists together — twice	7,8
Aim both arms to left, index fingers pointing and tongue cluck-clucking as if shooting a gun	1,2
Repeat to other side	3,4
Palms inward (facing self) circle one hand over the other, starting approx. at chest height and gradually lowering to knees (ready to repeat from beginning)	5,6,7,8

Note: Any appropriate gesture may be used to terminate a series of sequences. For instance, both hands thrown up, or both hands thrown forcefully to sides, or both hands extended fwd palms up, or

the gesture of approval (thumb and index finger making a circle) accompanied by a proper facial expression of approval and a wink of the eye.

You'll probably come up with much better *Hand Jives,* and if you don't, the kids most certainly will! *D.D.O.*

POSTCRIPT ON "THE DIG"

This writer presented *The Dig,* the invention of Jimmie Crowell of Oklahoma City, published in the Nov. issue, at the Nov. meeting of the NY Society of Teachers of Dancing.

"Now I know what the young people were doing at our last assembly!" Elsa Heilich of Elizabeth, N. J., told me after the meeting. "Even they didn't know what they were doing or where they got it. This is how they did it . . ."

NEW JERSEY DIG

Description for Boy; Girl counterpart unless otherwise indicated. Separation Pos., partners face to face.

Swd L	Q	1
Dig R (ball of ft) beside L	Q	2
Swd R	Q	3
Dig L (ball of ft) beside R	Q	4
Bwd L (Girl: Bwd R)	Q	5
Close R	Q	6
Scoot fwd (Girl: Scoot fwd)	Q	7
Scoot fwd again (Girl: scoot fwd again)	Q	8

"Scoot," as Mr. Crowell defines it, is a skidding movement (rather like a buck, or chug, in tap dancing) on both feet.

Is it possible that New Jersey has come up with a variation on *The Dig* which is new even to Mr. Crowell in Oklahoma? (The one change from the description of the basic movement given last month: *Bwd* L on Ct. 5, instead of Fwd L.)

There is a record called *The Dig* (Chess label 1169) which everyone seems to like. If this is unavailable, any good, moderate-tempo R 'n' R may be used. *D.D.O.*

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NEWS of BALLROOM DANCE

BALLROOM IN CANADA

A new contest was launched Oct. 24 in Toronto — the 1st annual 4-Dance Ontario Amateur Championship (Closed). The event, officially approved by the Canadian Dance Teachers Assn., was jointly organized by Barney Cruickshank (a new CDTA member) and Larry Nakamura. Mr. Nakamura, before coming to Canada from Japan, was a member of the Nippon Assn. of Teachers of Dancing.

Jack Mitchell

WHA' HOPPEN?: NYC teacher Robert Luis (above L) looks surprised as his partner, Sue Freche, in her zeal to express true Mambo feeling, appears to have lost her head. In photo at right, against the windows of Mr. Luis' Latin Dance Studio overlooking Central Park, the same couple are leading a class group.

1st place in the contest went, by unanimous decision, to Alex and Margaret Robertson. 2nd, Frank & Betty McKie; 3rd, Cyril & Renee Cope; 4th, Harry & Audrey Fitzgerald; 5th, Ron & Alice Harkin; 6th, John & Mollie Allen. Judges were Basil Valvasori, Ian Milne and Mr. Cruickshank. According to word from CDTA's Eric Hodgkinson, the house came down following a waltz-samba-jive demonstration after the contest by Mr. Valvasori and Mary Anderson.

More contest news: This year's national event, the Canadian Amateur Championship, is set for May 29, again at the Palace Pier Ballroom in Toronto . . . The Dance Teachers Assn. of Great Britain has presented a cup to the Ballroom Branch of CDTA, which is arranging a regular competition for the trophy.

Derek Jones & Nola were due to open Toronto's newest ballroom studio on Nov. 6. The venture, which is combined with a restaurant, is being undertaken with entertainer Lisa Derney, who is called "Canada's Hildegarde."

"ROSELAND" VS "INTERNATIONAL"

Constance Mohr and John B. Sheppard, this year's winners of the Fox Trot Division of the NYC Harvest Moon Ball, attracted considerable extra attention because they introduced some features of International Style in their dancing. In connection with Alex Desandro's Harvest Moon critique, which appeared here last month, they write, in part: ". . . we should like to express our admiration for a piece which so frankly says some of the things which ought to be said about contest dancing in the US today."

They take exception, however, to one of Desandro's references to them, to the effect that ". . . they added to their 'Roseland Fox Trot' only several fragments of the standardized competition style . . ." Miss Mohr and Mr. Sheppard emphatically disclaim any admiration for the so-called Roseland version of the dance and point out that they incorporated only 2 of its 13 figures at Madison Square Garden.

IN THE MAILBOX

My friend and I wish to express our appreciation of the article in the August issue written by Katherine Sheehy. We are happy that proponents of fine dancing have the courage to criticize the dancing of a very few contest dancers who have learned from each other and who are judged by non-dancers. For too many years they have attempted to set the pattern for ballroom dancing in Los Angeles, while Miss Sheehy knows authentic International style.

(Mrs.) Flora H. Joughin
Los Angeles, Calif.

Copies of DANCE Magazine have just reached me from my home in Los Angeles. At present I am in Mexico doing ethnological research, but I am happy to know that ballroom dancing in Los Angeles will be improved when I return, due largely to the splendid efforts of Katherine Sheehy and your magazine.

Roberta Montagu
Chiapas, Mexico

(NOTE: Reader reaction to Miss Sheehy's opinion of Slicker Waltz, judged from letters to the editor, is all pro-Sheehy. Comments anyone?—Ed.)

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BACKSTAGE AT N.Y.C. BALLET

(Continued from Page 67)

post in Stockholm, and Bengt is thankful for that. But he grew tired of a repertoire featuring *Sleeping Beauty* and *Coppelia*. He saw the New York City ballet on tour in Sweden two years ago and decided that "There is something in the world outside Stockholm."

His new administrators quickly took advatage of his mime training by casting Bengt as the Rake in *Con Amore*. And he has been told the part of Drosselmeyer in *The Nutcracker* may be his.

Comparisons with other companies came also from Roberta Lubell and Janet Greschler, who have spent a year each with American Ballet Theatre.

Roberta, twenty-two-year-old blonde from Boston, in her first year has earned important assignments in *Agon*, *Interplay*, *Fanfare*, and *Pas de Dix*. But she refers to Balanchine's *Swan Lake* as proof that "our corps has so much dancing to do." "In Ballet Theatre's version, we were just scenery."

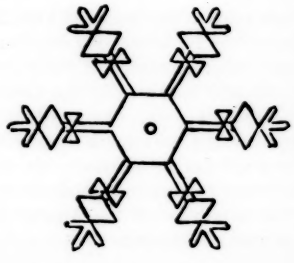
Janet, a pert nineteen-year-old, adds, "In *Square Dance* each person in the corps dances as much as a soloist in other companies." She sympathizes with her former ABT friends—"those one-night stands, living on buses, always tired."

Both claim they work harder now. Roberta says: "You need to become so strong technically to succeed in Balanchine's ballets. Just to be chosen for them takes so much." Janet, who joined for the summer tour, reports proudly that she learned the repertoire in three weeks of rehearsal.

A male dancer contends: "Our people have the technique to dance in any company. Dramatics can be learned quickly enough. But non-Balanchine dancers have a tough time adjusting to our work." (One girl adds: "What's wrong with our acting? We received plenty of praise for our *Nutcracker* on TV.")

Sonja Tyven says her five years with Ballet Russe de Monte Carlo (Sonja's sis-

(Continued on Page 108)



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DIET AND THE DANCER

(Continued from Page 86)

sweets, potatoes, breads, etc. A balanced diet includes some of those, too. But not an overemphasis—that would not be balanced. In the case of a dancer who is trying to reduce, there must be a definite restriction in caloric intake. But that may also cause a reduction in the intake of vitamins, essential minerals and first-class proteins. In such cases additional vitamins are practically a must.

Once your individual daily calorie quota is determined, it should be made up as much as possible from foods rich in organic nutrients. The proper proportion is approximately as follows: protein about ten percent, more for dancers; carbohydrates fifty to sixty percent; and fats between thirty and forty percent. Some nutrients, like vitamins A and D, are assimilated and stored for future use. Others, like vitamins C and B, cannot be stored, but must be supplied from day to day.

Dancing years are numbered. They should not be shortened or interrupted by a breakdown. You should learn what the body requirements are and what food sources are available to supply them. Discriminate between true scientific knowledge and misinformation circulated by advertisers of wonder foods. Nutrition is a young science. Take an active interest in new knowledge as it comes along. Accept a nutritional discipline and resolve to eat foods, every day of your life, which combine every essential in amounts necessary to *you*, the dancer. *THE END*

IN THE NEWS

***FROM YUGOSLAVIA:** On Sept. 28 the Yugoslav Consul in NYC held a reception for ballerina Ana Roje and American-born Myles Marsden, her co-star in the Yugoslav State Ballet of Split. L to R: Herci Munitic (Marsden's Yugoslav-born wife), Miss Roje, Anton Dolin (who staged "Giselle" for the Split co.), Marsden's mother (holding her granddaughter Ana, named for Miss Roje), and Mr. Marsden (currently teaching in Providence, RI).*

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PART XI

BALANCÉ

BY THALIA MARA

PHOTOS BY JACK MITCHELL

The step **balancé** gets its name from the French verb **balancer,** which means "to sway." The name is typically descriptive of the action of this step, which, although deceptively simple in its composition, is, nevertheless, not easy to do well. This, of course, is true of all of the so-called "simple" steps of academic ballet.

The **balancé** may be performed from side to side, or forward and backward.

To perform the **balancé** correctly so that it appears smooth, light, and soft, the dancer requires perfect control of the insteps of the feet and a good **demi-plié.** For, though this is a **terre-à-terre** step, there is a spring in it which comes from the **fondu** — that is, the sinking action of the **plié** as the dancer steps on the ball of the foot and lowers the heel, bending the knee in a soft **demi-plié.**

The **balancé** is a versatile step which may be performed in various styles and to express various moods in the dance. It is often done in a bouncy manner with a little **jeté** as the first step, reminiscent of the folk or **demi-caractère** style in ballet. Again, it may be performed with a gliding step, long, low to the floor, and very lyric in style and mood. **Balancé** is generally performed to 3/4 time, usually a waltz.

To perform the **balancé** from side to side, the dancer may begin either from the 5th pos. of the feet, or from a position standing on one foot with the other pointed (or resting on the ball) in back of the supporting heel.

The dancer extends the rear foot to the side (the front foot may be used if desired), pointing it as it moves. The weight is then transferred to this foot, first on the three-quarter **pointe** and gradually on the whole foot, as the heel is lowered to the floor and the knee bends in **demi-plié.** As the weight is transferred, the foot which formerly supported the weight remains extended to the side. Now the extended foot is brought up behind the supporting foot in a soft or semi-pointed position. Again the weight is transferred, this time to the ball of the free foot only, and, as the weight is taken to the ball of the foot, the knee of the same leg is straightened (but not pulled up tight). The free foot is lifted an inch or two off the floor, unpointed. Once again the weight is transferred as the dancer sinks into a **fondu** on the front foot with the free foot raised slightly behind. The entire sequence of movements may now be repeated to the other side.

The feet should not be raised high, nor should they be pointed as the weight is transferred from one foot to the other. They are raised only slightly, merely to accomplish the transferrence of weight. Raising them to ankle height, and pointing them, makes the movements of the **balancé** jerky and hard instead of fluid and soft, thereby robbing the **balancé** of its essential qualities.

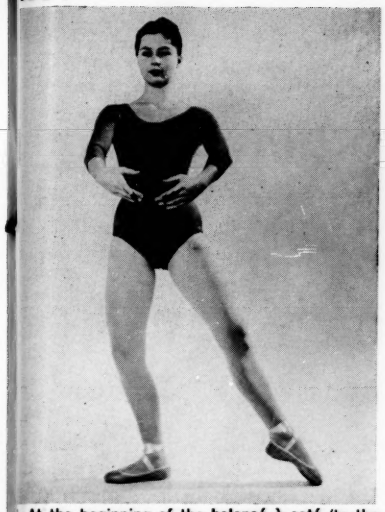
To perform the **balancé** to the front, the dancer may begin either from the 5th pos. of the feet, taking the initial step forward with the front foot, or from a position standing on one foot with the other pointed (or resting on the ball) behind the supporting heel, and taking the initial step forward with the back foot. After this step forward the step continues exactly as described for the **balancé** to the side. The dancer may perform a series of **balancés,** travelling forward, by stepping forward each time with the back foot, or he may sway forward and backward by following the **balancé** to the front with a **balancé** to the back. The series of **balancés** swaying forward and backward may be performed **en face, en effacé** or **en croisé.**

In performing the **balancé** to the back, the dancer takes a backward step with the back foot, and the free foot is brought BEHIND the supporting foot for the transferrence of weight. Thereafter the step is performed in the same manner as the other **balancés.** If the dancer wishes to perform a series of **balancés** travelling backward, he steps back with the back foot each time.

In Jan. we interrupt "Do's and Dont's of Ballet" to present the first of a series of chapters from Celia Sparger's "Ballet Physique." Miss Sparger has been physiotherapist of the Sadler's Wells School for 20 years. The Thalia Mara articles will be resumed in the spring.

DO'S

DO'S 1



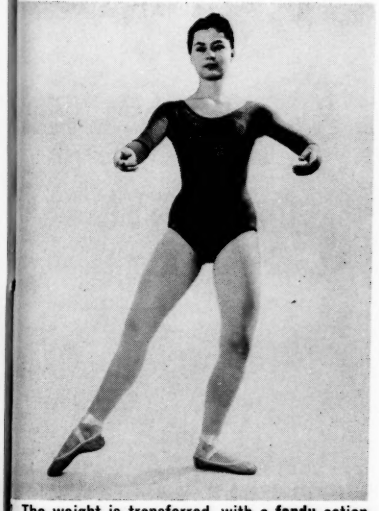
1. At the beginning of the **balancé à coté** (to the side), the leg initiating the movement is extended to 2nd pos. This may be **à terre** or slightly raised from the floor.

DO'S 3

3. The extended foot is brought up behind the supporting foot; both knees must be well bent in **plié** and well turned out.

Our model is Carole Kroon, a student of the School of Ballet Repertory, and currently a member of the Metropolitan Opera Ballet Co.

DO'S 2



2. The weight is transferred, with a **fondu** action, and the leg which has been freed is momentarily extended to point.

DO'S 4

4. The weight is again transferred, this time to the ball of the back foot. The front foot is raised slightly off the floor. The supporting knee is straightened but not pulled up tight.

(Over)

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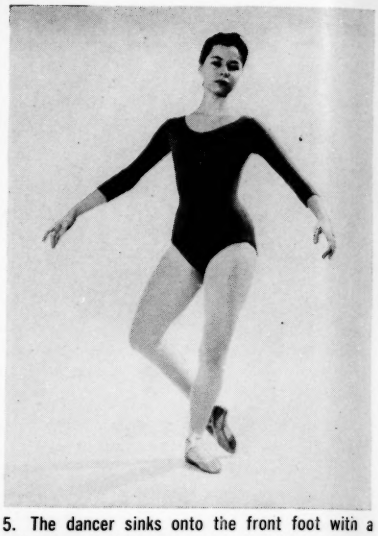
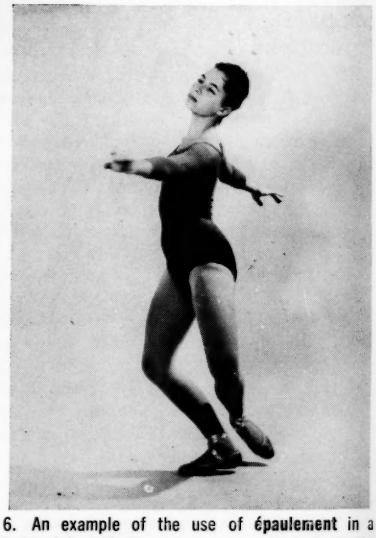


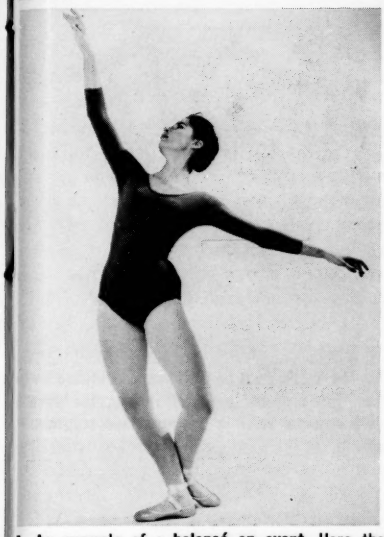
5. The dancer sinks onto the front foot with a soft **fondu** action. The supporting heel must be kept forward and the toes turned outward. The supporting knee should be well bent.

DO'S 6



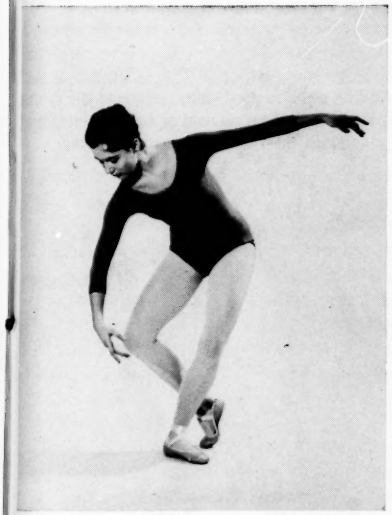
6. An example of the use of **épaulement** in a **balancé à coté.** The dancer turns the body in the direction toward which she steps, and looks over the shoulder to the audience.

DO'S 7



7. An example of a **balancé en avant.** Here the dancer has taken the **balancé** forward in **éffacé** direction. The arms in **balancé** may be used in any desired way.

DO'S 8



8. An example of **balancé en arrière.** The body, of course, need not be bent forward. In performing a series of **balancés** alternating forward and backward, the use of the body as illustrated in pictures 7 and 8 is most effective.

(Over)

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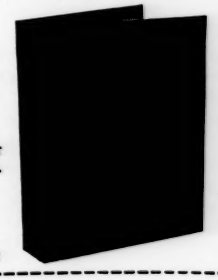

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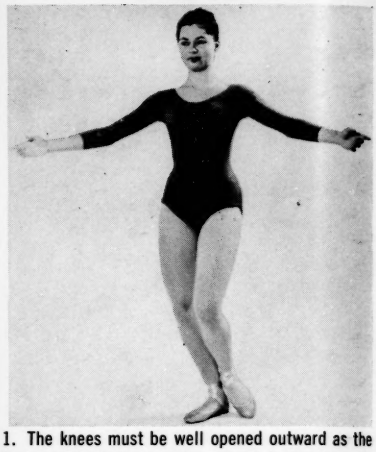
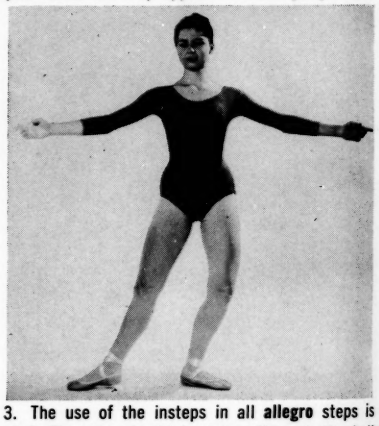


1. The knees must be well opened outward as the feet are brought together. Turning the knee in is a common error in poorly trained students.

2. The use of a good, deep, soft **demi-plié** is most important to the movement of **balancé.** Insufficient **plié** makes the step appear hard and jerky.



3. The use of the insteps in all **allegro** steps is vital. The step should be taken through the ball of the foot onto the heel. Incorrectly trained dancers step flat; this robs the step of its lightness.

THE END

REGIONAL BALLET: THE NUTCRACKER

(Continued from Page 79)

and regisseur-general at the Maryinsky Theatre. It has not been seen in America.

Lew Christensen's staging of the full ballet (two acts and three scenes) for the San Francisco Ballet is ostensibly his own. The company has repeated it each Christmas since the premiere in 1944.

George Balanchine, Artistic Director of the New York City Ballet, was a child performer in the Ivanov *Nutcracker*. But when he staged his full length version for the New York City Ballet in 1954, he remained true to the original atmosphere while interpolating his own choreography. And the battle of the mice and toy soldiers was staged by Jerome Robbins.

Probably the most faithful version of the ballet was that done by Alexandra Fedorova in 1940 for the Ballet Russe de Monte Carlo. For Madame Fedorova was a student at the Imperial School during the first years that *The Nutcracker* was performed. (She graduated in 1902).

But even Madame Fedorova's restaging had changes, for she felt that the Imperial style would have appeared dated when duplicated by a contemporary company. Consequently, although she kept the opening pantomime faithful to the original, she added a pas de deux in the Snow Flake scene, and she made several adjustments in the Sugar Plum Fairy scene.

Touring and time have further altered the Ballet Russe production, but it has surely had the most widespread influence upon regional ballet directors — some because they are alumni of the company — others because they have seen it frequently during the company's tours. (And surely for at least one generation of American ballet-goers, Alexandra Danilova will remain the most delectable Sugar Plum Fairy of all time).

The only part of the choreography that remains fairly standard everywhere—and that is probably quite close to Ivanov's concept — is the pas de deux for the Sugar Plum Fairy and her Cavalier. This includes the piquant solo to the sound of the celesta for the Fairy. And even companies which have a policy of avoiding the classics in their repertoire include this variation. Notable among these is the Sacramento Ballet, which invited Harijs Plucis, Sadler's Wells ballet master, to stage the pas de deux for Barbara Crockett and Jeré Curry.

Why do so many regional companies present *The Nutcracker?* Principally because they feel that in order to build audience following they should add familiar

(Continued on Page 110)

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BOOKS IN REVIEW

Young Dancer's Career Book
by Regina Woody
E. P. Dutton & Co. NYC, 1958.
185 pp. Illus. $3.50
Reviewed by Susan Halbmeier, age 15
(Student at School of Performing Arts

I've just finished reading a new book by Regina Woody, called *Young Dancer's Career Book*, which I think will answer almost every question which is likely to arise in a student dancer's mind.

In a simple style, addressed directly to the reader, Miss Woody gives sound advice— based to some extent on her own experience, in other cases on the opinions of a great many experts — on a variety of subjects, under three main headings.

The first considers the problems of the beginning dancer and her training, including the choice of the best teacher, showing how dance training is and can be related to regular school subjects, etc.

In the second, Miss Woody takes up the question of "College or Career," of special interest to the later teenage group, giving advice about preparation for a career as dancer, choreographer or dance teacher. She explains what is available in colleges to help toward those goals.

The last section, "Earning a Living," discusses such serious problems as the opportunities of making dancing a full-time career, or turning to other allied fields such as dance notation, dance therapy, etc.

In the seven years that I have taken ballet lessons, I have often been terribly discouraged. Miss Woody's book makes me feel much better, for she shows that the problems I have encountered confront almost all students of the dance, and can be solved by intelligence and hard work.

The text is supported by many wonderful dynamic photographs of student dancers in action.

"This book," says Lydia Joel, Editor-in-Chief of DANCE Magazine, in her preface, "is a guide through the complexities and problems that beset that impassioned creature, the would-be dancer." As one young would-be dancer, I would like to add that I found this a truly wonderful book in every way.

Artist's Life
by Angna Enters
Coward-McCann, Inc., NYC, 1958.
447 pages. $5.75.
Reviewed by Lillian Moore

In a fragmentary, episodic collection of miscellaneous notes and chronological excerpts from a personal journal, the distinguished dance-mime Angna Enters tells

the story of her work during three decades, beginning with her first performances. It is a narrative of "work" rather than "life," and it leaves one with the conviction that Enters' work in three arts—mime, painting, and writing—*is* her life. Certainly her dedication to it borders on the fanatical.

Keenly observant and unusually sensitive, Enters is most persuasive as a writer in the incidental travel jottings and random paragraphs (like the delightful account of a small lame blue jay in her Santa Monica garden) which interrupt the devotedly serious account of her struggles and accomplishments. Several sections — such as the brief one dealing with her experiences during the Spanish Civil War — one would like to see developed at length.

Her comments on painters and painting (including her own) are perceptive and sometimes penetrating. They sent me straight to the portfolio where I keep my small, treasured collection of original Enters Christmas cards (acquired at considerable expense, I might add, from a London dealer), and made me eager for the opening of her next exhibition.

On the other hand, the description and analyses of her theatre compositions seemed inadequate and meaningless. The power of mime lies in the fact that it says things which cannot be expressed in words. A masterpiece like Enters' *Pavana* is reduced to triviality by the careful cataloguing of its accessories: ". . . The shoes were of a wine color jeweled with acquamarine stones. The heavy folds of the dress parted in front to reveal a studded olive-green satin petticoat . . ."

It was something of a surprise, too, to discover that Enters does not like dancing. Apparently she derives neither enjoyment nor artistic stimulation from dancing of any kind. Her remarks about the art which is such an integral part of her own range from a few condescending lines about ballet to violent diatribes against the modern dance and, especially, against dance critics. (It was the very dance critic whom she attacks most bitterly, whose warm appreciation of her art first led me to her performances.)

Lacking the polished form which Miss Enters' admirers have come to expect in all of her work, *Artist's Life* is both rewarding and exasperating. As for its offering any insight into her incomparable mime, one can only quote again a line from a London *Times* review which she herself reprints in the book: ". . . the mere flicker of an eyelid tells a more eloquent tale than a torrent of words."

THE END

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THE VALUE OF SILENCE

BY PAUL DRAPER

Most of the articles I write about ta dancing have to do with the sounds you feet make. This month I'd like to tell yo about not making sounds.

Man's written thoughts have ever show an appreciation of silence, from the West' description of it as "golden" to th Orient's subtler admonition that the mouth of a wise man eats rice.

"Silence" is a relative term. All per cussive instruments, including tap dancers spend more time in silence than they do making sounds. The time between taps in any succession of steps is generally great er than the time occupied by the taps. I this weren't so, the ear would find i difficult to hear the rhythm. You can dis tinguish taps as taps only when they are separated by silence. This sort of silence is an integral part of percussive rhythm It happens involuntarily. The silence which concerns us here is a willed silence — in other words, the decision to stop tapping in the middle of a dance in order to pro duce a certain effect which shall be a part of the dance.

Let me introduce a seemingly irrelevant illustration. When you sit in a bathtub and the faucet drips a little to make its lovely random rhythms, and melody, too, listen carefully to how much silence there is. Sometimes the pauses between drops of an expected pattern become so long that the suspense is heightened out of all pro portion to the accident of how well the washer fits the valve. This silence is not organized, as are the spaces between taps, and if you splash around a lot or have new plumbing you won't hear it at all. But if you do experience it, you will very quickly become aware of the great importance silence plays in rhythmic patterns.

Now let us examine the role of organized silence as it applies to tap dancing. Most tap dancers like to dance a continuing succession of sounds. An example is a time step and a break. This is usually a pattern of eighth notes with the accent

on 1 for six bars, followed by a two-bar break of a very similar pattern. Most dances are like this, especially the allegedly advanced professional-type routines. Tap, tap, tap, tap! — hold a beat and tap again. There is a reason for this. It is that all of us, like nature, abhor a vacuum. We fear that if we aren't doing something every second we will lose someone's attention, that the audience will surely get up and walk out of the theatre unless they have an unceasing succession of sounds and movements to engage them. This is not so, but most dancers, consciously or unconsciously, are firmly convinced that it is.

Just try stopping for four bars in a dance, have the music stop, too, and count if you like — and nine times out of ten you will start dancing again before the four bars are finished. If you count you will speed up the counting. Of course, if the music continues you will follow it and come in at the right place, but with nothing going on you will find it difficult not to anticipate.

This urge to fill an empty space is most natural, and before you can use silence in a dance you must learn to control it. When you can stop for any amount of time without anticipating your selected re-entry point, you can start considering how to use a pause in a dance.

A good beginning is to substitute silence for one of your breaks. Dance for six bars, hit the downbeat of the seventh bar, and hold your position till the downbeat of the next phrase. You will probably find that your "position," since it was originally part of a moving step, is not a very effective one. Experiment until you find one that is. It must lead into your next step as well as hold its own for the two-bar break.

Now consider a slightly more advanced application. Suppose that your dance and the music have been mounting in intensity until you just can't find a rhythm and a step to match what must happen next. Try not doing anything, and project the pent-up climax through a complete and sudden cessation of sound and movement. For this to be effective you must mean it with every muscle and nerve. Believe me, it is no less exhausting than a difficult step. Your energy must continue to pour out, but it can be even more effective than your fanciest *tour de force.*

Another valuable method of using silence is in a very relaxed dance — a soft-shoe number, for example. Start with two simple repeated rhythm steps of two measures each, stop for two measures in-

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TAP SERIES

(Continued from Page 105)

stead of doing it a third time, and then fill in the remaining two measures. Or it might be a three-measure step, one bar of silence, a measure of dancing, a measure of silence, a measure of dancing, and a silent measure to complete the eight-bar phrase. In a relaxed dance you might profitably explore the use of arms and shoulders to continue the rhythm while your feet remain still and your body is in a pose. Silence is usually accompanied by motionlessness, and is more intense if it is, but there are some occasions when it is helpful to move in silence. This is not restricted to arms, head and torso. You can walk and do some steps silently by curling your toes up so that the tap doesn't touch the floor. You can't do this if you use any of the jingle or loose taps, but dancers don't use them — such things are strictly for the amateur birds.

One further avenue to explore is this. Don't always begin, after a silence, on the first downbeat of a measure. There is usually an expectation of this, and it is often more interesting not to do the expected. Try remaining silent until the off-beat (need I say the "and"?) after the first count in the bar you select to resume dancing.

Make up different kinds of rhythmic stops for yourself. They can be used for added intensity, for climax, for anti-climax, for an element of surprise, for relaxing moments, and for fun. Explore and find out for yourself.

I am not an advocate of sweet carbonated drinks for dancers, but, at risk of being misunderstood, I do advocate the pause that refreshes. *THE END*

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BEAUTY AND THE DANCER

THE SMART WOMAN

BY ANTONIA DOBROSLAVIC

Most people connected with the arts have a sense of color, line and form. Some apply this sense to everything that comes into their lives. Others seem to apply it only to their particular art form. How often has the dancer or dance teacher appeared in public looking like anything but a dancer? There are times when such people look more like displaced persons than proponents of a beautiful art form.

There is no magic in looking like a well-groomed lady. Our most attractive women are not always the most beautiful, but they do give the illusion of beauty. The "arty"-looking woman too often looks like a freak. It seems incredible that some think that loose, flowing hair (inevitably matted and unkempt looking) is sexy or beautiful. Frequently the mature woman clings to a style of a by-gone day, which may have been attractive in youth, but is no longer suitable. That is not to say that one does not strive to look youthful. But curls and bows, as a rule, do not enhance the mature woman; more frequently they make her look ludicrous. To be attractive, a woman must find her own style.

More important than actual style are the small things. A slip, no matter how pretty, should not be seen peeping from the skirt hem line. No piece of clothing should be worn that isn't fresh looking, clean and pressed. For the busy woman it is often a temptation to assume that one more wearing can be squeezed out of a skirt before pressing, or a blouse before washing. Light colored gloves should never be worn more than once without washing. Shoes that are run down at the heel or soiled can destroy the appearance of a complete costume. One spot on a dress can rivet the viewer's attention to the exclusion of everything else, including conversation. A hat can frequently be given a new lease on life with a steam iron.

As for make-up, a woman would be wise never to substitute a cleansing of the face for a patching with make-up. Chipped nail polish is another illusion destroyer.

The process of maturing is a slow and steady one which starts long before one is aware of maturity. A wise woman will be more careful in applying make-up. She will forego the heavy eye-shadow, the dark and dramatic lipstick, and particularly over-powdering. *THE END*

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	Page
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Chalif Publications	16
"Cuban Dancers Bible"	95
Dance Mart	14
Dance Notation	102
Music Publishers Holding Corp.	110
Tap Notation	9
N. Tsoukalas, Spanish Technique	95
25 Years of American Dance	98
Young Dancers Career Book	9
Classified:	107
Dance Routines:	
Atkinson	104
John Clancy	95
Ann Dansetts	96
Jimmy Hamilton	96
Danny Hoctor	20
Al Gilbert	96
Jay Dance Notation	14
Kathleen Kavanagh	96
Mel-Day Ballroom	95
Rozanas	97
Russell	95
Donald Sawyer	95
Jack Stanly	82
Varady	96
Ruth Walton	96
Dance Footwear and Accessories:	
Advanced Theatrical	124
Anthony Costumes	118
Baum's	8
Ben & Sally	113
Betty Silk	116
Capezio	2
Chatila	114
Chicago Theatrical	86
Columbia Supply	117
Curtain Call Costumes, Inc.	102
Danskins	22
Fine	98
Golden Shop	97
Herbert	117
Hinote	86
Hollywood Dancewear	117
Kling's	104
La Ray	97
Loshin's	107
Mack's Tap	116
Maurice Danswear	114
Robert Fink	110
Russell Taps	107
Selva	123
Serbin	103
Star Costumers	101
Style Queen	96
Taffy's	95
Trep Art	97
V-Man	20
Fabrics:	
Algy	85
Associated	105
Baum's	8
Circle Fabrics	107
Dazian's	7
Fine	98
Kalmo	116
Maharam	24
Samuelson	107
Kate Shea	117
Wolff-Fording	105
Miscellaneous:	
Binders (for Dance Mag.)	99
D. M. 1959 Calendars	115
D. M. Christmas Cards	111
D. M. Reprints	113
Evyan Parfums	11, 25
Firestone (Mats, Barres, etc.)	85
Flatow (photographer)	102
Freyman (photographer)	99
Glodell (Castanets)	117
Gordon Novelty Co.	102
Great Moments of the Dance	112
Kokomo (Toy)	109
Lanvin Parfums	23
Mitchell (photgorapher)	104
D. M. Note Paper	100
Russell Barre	116
Russell Stationery	117
Russian Tea Room	17
H. W. Shaw (gifts and prizes)	116
Subscription Coupon	102
Tesoriere (Miniature Slippers)	117
Records and Record Players:	
Artti	97
CAM Records	81
Choreo	97
Dance Records (Danny Hoctor)	20
Kimbo (Bob Kimble Routines)	107
Marlos Ballet Records	98
Russell	110
Statler Records	109
Statler Records (H. B. Shaw)	116
Stepping Tones	15
Velmo	117
Windsor Ballroom Records	94
School Listings:	120
Teachers Dance Organizations:	
American Society	18
Chicago Nat'l Ass'n of D. M.	18, 84
Dance Educators of America	12
Dance Masters of America	84
Dance Masters of America—N.Y.C.	18
National Academy of Ballet	99
Nat'l Ass'n of Dance and Affiliated Artists	19
Nat'l Council Dance Teacher Organizations	84
New York Society of Teachers of Dancing	18
Texas Ass'n of Dance Teachers	19

BACKSTAGE AT N.Y.C. BALLET

(Continued from Page 67)

ter Gertrude is a star of Ballet Russe) eased her adjustment into Robbins' ballets —because of her experience there in Massine's character works—but not into Balanchine's.

Most dancers in the company seem to find Robbins' choreography easier to learn than Balanchine's intricate patterns. But they hold the former in no less esteem, and some wish for a larger percentage of Robbins works in the repertoire.

Ed Villella lauds *Interplay* as a "fun ballet." Francia Russell finds *Pied Piper* "not as technically exhausting as Balanchine but just as demanding in other ways." Roberta Lubell is justifiably concerned with the Oboe's long, low arabesque penché in *Fanfare*.

The dancers have their favorites in the repertoire. Dido Sayers speaks of "a wonderful sense of achievement" in dancing Yvonne Mounsey's role in *Divertimento* on tour. Francia dreams of solos in *Serenade* and *Concerto Barocco*.

Villella has realized his goal, formed years ago while watching the company from the City Center balcony, to dance as a soloist in *Symphony in C*. "This is the perfect blend of music and choreography."

According to the dancers, the "musicality" required by Balanchine means primarily that his dancers must count strictly (Balanchine says they must have "good body rhythm"). It is true that, in watching a rehearsal or performance from the wings, the observer is more aware of clockwork than of music.

"We should carry metronomes in *Agon*," Francia remarks. "If you listen to the music, you're lost." But Agon is an extreme example. Arthur Mitchell relents: "A sense of phrasing helps. And you should react to *crescendos* and *ritards*."

Vienna-born Ruth Sobotka explains: "Balanchine follows the musical structure in his choreography, and it helps to be aware of that structure. There are fugues in *Symphony in C* and *Gounod Symphony* in the music and in the choreography. The dancers must relate to each other on stage just as musical themes relate.

As for the lure of Broadway and TV to these young dancers, it is strong, but in most cases not strong enough. Some dancers say they are interested in Broadway dancing or acting, but only during company layoffs.

As Francia Russell puts it: "Maybe . . ." Then, as she shakes her head, "No, I wouldn't leave this company."

(Part II next month)

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REGIONAL BALLET: THE NUTCRACKER

(Continued from Page 101)

titles to their repertoire. And *The Nutcracker* is ideal for reasons that extend beyond its appealing theme. For one thing, the first act, if it is included in the production, offers the opoptrunity to feature many children in simple mime roles. And if an abbreviation of the work is desired, it is extremely adaptable. The last act, because it is episodic, rather than dramatic, in form, can be extracted as a suite.

And the music itself is extremely popular. It is a standard in many music appreciation courses. Phonograph record experts report that the 78 rpm recording made by Leopold Stokowski and the Philadelphia Orchestra of the "Nutcracker Suite" was an all-time best seller in the classical field. And the current LP recording of the entire score by Antal Dorati and the Minneapolis Symphony rates high.

The eighteen companies pictured in this article all perform some version of *The Nutcracker*. The captions indicate the source of their choreography.

Several more companies not pictured are also part of America's expanding *Nutcracker* tradition. The Wilkes-Barre Ballet Guild and Scranton Ballet Guild have done complete productions. Alexi Ramov, Artistic Director of the latter group, states that his choreography is patterned after Ivanov's. Members of the Bethlehem Ballet have performed the solos as guests in a complete version done as a school recital.

This Christmas season will find the Nashville Ballet Society, the Miami Civic Ballet, and the Dayton Civic Ballet all performing excerpts with their symphony orchestras. The Dayton group expects to reach about 7,000 school children from the fourth to the eighth grades. The Philadelphia Civic Ballet will dance its version in a department store.

And in the months to come, the Wichita Dance Association and Atlanta Civic Ballet will add *The Nutcracker* to their repertoires. Robert Barnett, who was the Candy Cane in the Balanchine *Nutcracker*, will be responsible for the Atlanta production.

And so, as Christmas approaches, the familiar Trepak and Waltz of the Flowers and Dance of the Sugar Plum Fairy will be seen throughout America — reflecting the glitter of the Maryinsky Theatre and extending a beloved tradition to our children — through the medium of regional ballet.

(See yellow pages for the monthly news of regional companies).

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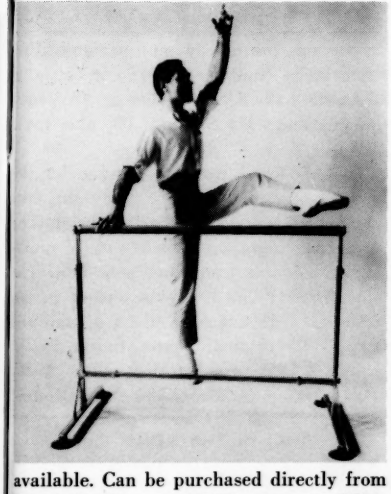

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(Continued on Page 114)

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TALK OF THE TRADE

(Continued from Page 113)

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IN THE NEWS

***DANCE ROUNDTABLE:** The Oct. 24 "Celebrity Table" program on WRCA-TV from Leone's Restaurant in NYC was devoted to discussion of the newly formed Yurek Lazowski Dance Theatre Workshop. L. to R: host Gene Leone, Mr. Laszowski, emcee Ray Heatherton, and DANCE Magazine's Toni Holmstock.*

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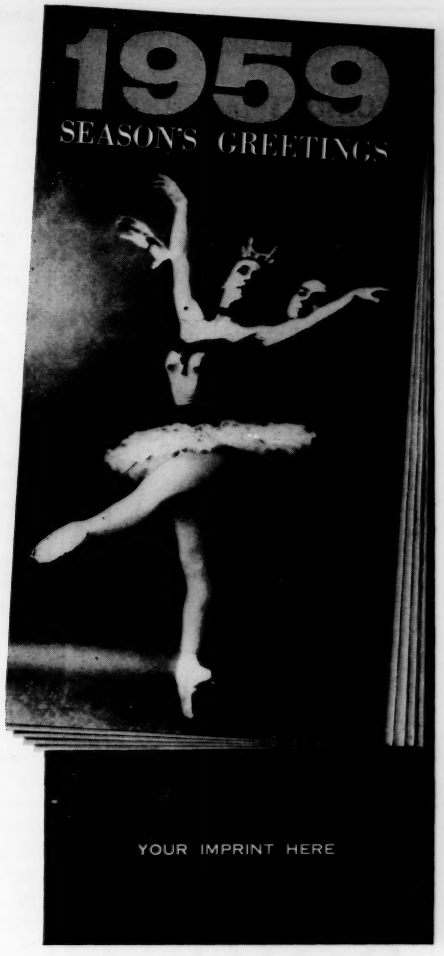

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ADVENTURES OF LA BARBERINA

(Continued from Page 69)

posed marriage with the dancer, he had exerted all his influence to persuade Frederick to retain Barberina in the service of the Prussian court. Frederick required very little persuasion. He commanded Mackenzie to renounce his love and to leave Prussia immediately.

On May 13, 1744, Barberina made her Berlin debut, dancing between the acts of a French play. Frederick was in the audience. He had travelled from Potsdam, 17 miles away, expressly to see her. Two days later, she was offered a contract with the amount of her salary left blank, so that she herself might fill it in with any figure she pleased. There was, however, a strict stipulation: she was not to marry, or the contract would become void.

For the next four years, Barberina danced in one opera-ballet after another, gathering fresh laurels with every appearance. Frederick never missed a single one of her performances. Perhaps her most celebrated role was that of the statue which comes to life in *Pygmalion*, a ballet staged by Barthélemy Lany, later choreographer of the Paris Opera. It was given on December 29, 1745, as an interlude in Graun's opera *Adriano in Siria*. Barberina's beauty in this role inspired Antoine Pesne, a court artist, to paint a magnificent panel for the music room in Frederick's palace, Sans Souci. The splendid painting shows the moment when the statue, almost nude, lifts one hand towards Venus and Cupid, who are blessing the scene. The sculptor, Pygmalion (Lany) falls back overwhelmed with amazement and delight at the miraculous awakening. Like the pastel by Rosalba Carriera, this lovely panel has survived two centuries, and can still be seen in the palace, at Potsdam.

The banished Lord Stuart Mackenzie had not forgotten his Barberina. He wrote her frequent and impassioned letters, and apparently she replied with equal fervor. ". . . Am I really to be separated for a long time from the one who is so dear to me?" she wrote, ". . . My heart will break, I cannot bear it, what would I give now to see you for a quarter of an hour! Oh Love, I am afraid that we are separated forever; my only consolation is to kiss your dear portrait and think of the one who is more than paradise to me. . ."

The lovers probably saw each other again during her annual vacations, which she sometimes passed in England. Their ardent correspondence continued for many years, even after Barberina's marriage, for she did get married, but not to Stuart

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Mackenzie.

It was Baron Charles-Louis de Cocceji, eldest son of the Grand Chancellor of Prussia, who won her, in spite of the violent opposition of the king. In the middle of a performance, one evening in 1748, young Cocceji climbed right up on the stage, fell on his knees in full view of the audience, and declared his love. His audacity apparently touched the heart of the susceptible ballerina. She agreed to marry him. The Grand Chancellor, Baron Samuel de Cocceji, and his wife were horrified at the prospect of such a disastrous (in their eyes) alliance for their son and heir. Frederick, of course, forbade the marriage. He had young Cocceji arrested and imprisoned in the Castle of Alt-Landsberg. When he was released, six months later, he hurried to Barberina, and they were secretly married.

The fury of Frederick, when he finally learned that his express commands had been defied, was boundless. He threatened to imprison for life the priest who had performed the ceremony, but he could not discover his identity. Barberina danced no more. She was not even permitted to enjoy the society of Berlin, where she had bought a house. In 1752, the young couple was exiled to Silesia, where Cocceji was appointed to a minor post in the little town of Glogau.

Barberina was only 31, but her exciting life as a glamorous and much-courted ballerina was over. Her impetuous marriage was a failure. Separated from her husband in 1759, she obtained a final divorce (and lost her title of Baroness de Cocceji) thirty years later, in 1788. By this time Frederick the Great was dead. It was his successor, Frederick Wilhelm, who consoled the former Baroness with the official designation of Countess Campanini, granted in 1789.

The one-time ballerina devoted her last years to the establishment of an institute for impoverished young ladies of noble birth, on her estate at Barschau, near Liegnitz (now Legnica, Poland). When she died there at the age of 78, most of her property was seized and sold for the benefit of the State. Her institute, however, survived into the twentieth century, and her biographers, Jean-Jacques Olivier and Willy Norbert, visited it about 1909. There is little doubt, however, that it has since succumbed to the vicissitudes of two world wars. But in a panel by Antoine Pesne, in a pastel by Rosalba Carriera — and on a postage stamp! — the beauty of Barberina Campanini is still glowing and alive.

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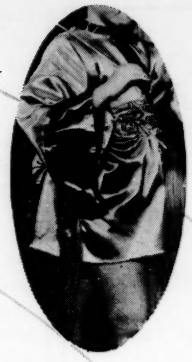
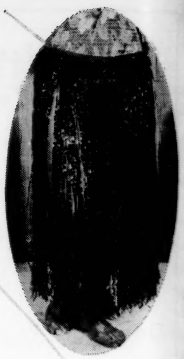

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inued from Page 6)

Girls, an absurdly romantic operetta, material, ragtime, Charleston, Black a, and Rock 'n' Roll. Revived are & Vernon Castle, Fred Astaire & r Rogers, etc. Much of the material, e eras portrayed, is very brash, but g as Bambi & Rod are on stage (and most of the time), it is enjoyable. do everything — tap, ballet, modern, om. Most memorable is a folk no., ly Johnny." Co. dancers: **Lou Kristofer, Tarbutton, Jack Leigh, James Bru- Elizabeth Merey, Virginia Vestoff, aret Mauran, Phillis Lear, Melville** (Rod's father) is the narrator whose itions make even the Black Bottom tional. **Belinda Burke,** Bambi & Rod's -old, does a walk-on, on cue.

LYWOOD AND LAS VEGAS

ie Chase, Fred Astaire's NBC-TV r, has been signed by 20th Cen- ox, and there is talk that she will in "Can-Can," a property on the helf for years. Barrie has completed Vagon Train" TV film, and many commitments are lined up for her. rief appearance in the film "Mardi is receiving plenty of publicity. **Barton** has added 40 "Flappastan" s to the current Paramount film, Pennies," the Red Nichols bio. Earl ly staged a R 'n' R sequence on ilton Berle show . . . **Minah Vaughan, d Moss, Charity Fletcher, Julies nson, Shelia Leighton, Donald Craw- C. Frederick Knarr** and **Chicky Merey** ancing in the Westinghouse exhibit cific Ocean Park, Santa Monica's tourist attraction. **Bonnie Hurst** this big industrial show . . . **Donn 's** "Wonderful World" opened this at the Moulin Rouge. The 3 big ction no's star **Fiolliott Charlton, d** by **Sandra Dale, Chandra Kaly, Green, Freddie Letuli, Dick Goltry, De Haven, Greg Loren, Bruce Yarnell, Ancona, Donna Fuller, Alissande Lorraine Crawford, Nick Covace- Betty Bunch, Donna Pouget.** Addi- choreography was supplied by **Maldonado** and **Bonnie Hunt.**

y Green has completed the Marilyn e pic, "Some Like it Hot," at Gold- Studios. The final dance no. staged ally was a highly stylized Tango, ed by Jack Lemmon & Joe E. Brown **Chatham** staged a dance sequence **san Kohner** in the Universal film, tion of Life," using the Moulin and some of its chorines in picture On the same lot **Larri Thomas** was d for 6 beverage dance commercials ich she is aided by 12 waltzing s. In the midst of the shooting Larri flown to Milwaukee to meet her and reign over a big event. **Marc** choreographed the commercial; he now moves to Fox for an important film.

Hamil Petroff choreographs a no. for himself, with **Fred Larsen** & Larri Thomas assisting, in MGM's new "Beat Generation" . . . **Dick Humphreys** has signed a 5-year choreographic contract with Jerry Lewis. This will include movies, TV, night club and stage appearances . . . **Betty Utti** married director Nick Ray. Congratulations! . . . **Shari Stenette** is featured in Red Skelton's stage show, "The Clown and the Baton," at the Ritz Theatre . . . **Barry Ashton** & **Joan Haig** will be featured in "Ken Murray's Blackouts."

Maggie Banks has opened a dancing school in Sherman Oaks . . . Best Wishes to newlyweds **Phyllis Sues** & **Norman Pincus** . . . **Bill Skipper** has taken over the staging and choreographic chores on the new Civic Playhouse musical, "An Extra Special Day," which stars **Shirley O. Mills & Bobby Arthur** . . . **Gene Nelson,** recovered from his back injury, will be staging the NBC Chevie Replacement shows the next 2 seasons . . . **Fred Hansen,** local AFTRA dance rep., gathered dancers **Dean Miles, Jan Holler, Marie Roe, Jean Goodall, Sally Sorvo, Carey Leverette, Jack Mattis & Sacha Goudovich** for the ABC-TV show, "Say It With a NO," a fight for NO on proposition 18 (the Anti-Closed Shop "right to work" election proposition). Under Gene Nelson's supervision, they put in 25 hours in 2 days . . . The **LeOla D. Stone Junior Ballet Theatre** participated in the recent ANTA Festival.

LAS VEGAS: Jane Powell, at the Desert Inn, has a new act staged by **Gower Champion. Flo Walters & Art Johnson** are featured in the 2 Donn Arden production no's . . . **Robert Sidney** has staged the new Tempest Storm act, currently at the Dunes. Also in that revue: dance stylists **Norton & Patricia, the Samy Bros., Barbara Esko** . . . **Hal Loman & His Playmates** have returned to EL Rancho Vegas . . . Dancer & puppeteer **Sid Krofft** currently at the Flamingo. His Marionettes will soon be seen in a new "Little People" TV series . . . **Sonia Shaw & Bill Hitchcock** in their 3rd year at the Sahara. Between Sahara shows this production team is busy on Hollywood TV and movie assignments.

Roy Clark

SOUTHERN CALIFORNIA NOTES

Noel Parenti has made his greatest leap to date — from the Greek Theatre "Giselle" with **Alonso & Youskevitch** to B'way's "Redhead" with **Gwen Verdon** . . . **Joan Tewkesbury's** choreography for the USC "Damn Yankees" a sock success. **Charles Potkay** gave strong support to **Kitty Farren** (Lola) in the mambo no. **Mark Mandala, Richard Miailovich** & team were vibrant in the baseball ballet. USC star pitcher **Bruce Gardner** a hit in the night club scene, staged as a unison rock for 6 couples . . . **David Wood** of the **Martha Graham Co.** enroute to teach in

Mexico City, gave a master class at UCLA, with **Jim Gardner** demonstrating . . . **Inesita,** after being presented by the **S.F. Contemporary Dancers,** off for NYC enroute to a season in Madrid.

Indian dancer **Bhupesh Guha** appeared on **Jan Darian's** UN program, which also featured Darian's "Franciscan Monk's Dance" . . . **Adam Darius & Co.** gave a Wilshire-Ebell perf. of ballets and revue sketches. Assisting were **Helena Burnett, Cynthia Gregory, Linda Howe, Laszlo Jilly, Marcie Lund, Arthur Whitfield.** Darius' "Juvenile Delinquent" was a delightful surprise, and his new ballet, "The Crystal Gazer," gave Mr. Whitfield the opportunity of the eve. as the Panther Boy. He made the most of it.

The Lakewood Philharmonic's "Cinderella" was choreographed by **Mary Deane Egan,** who turned in the best perf. as the Queen Puppet. **Vincent Martinez** was the Prince and **Linda Sprague** was Cinderella . . . The **Carl Whitmer-Robert Regger** choreography was a strong point of So. Bay Civic's "Pajama Game." **Nancy Claire Wallace** was fine in the Carol Haney no's, "Her Is" (with **Fred J. West**) and "Steam Heat" (with **Mikel Taxer & Kent Heverlings**). A youthful chorus whooped up the Pajama Ballet in splendid style . . . The ANTA Children's Fest., presenting 2 perfs. each of 8 programs at El Capitan Theatre, got off to a good start with a highly polished perf. of **Michel Panaieff's** "Emperor's Nightingale."

Rokuka Hanayagi was presented by Palos Verdes Community Arts Assn to open their exhibit of Japanese painting . . . **American School of Dance** students in the SF Opera ballets include **Judy Chapman, Judy Cassmore, Jane Irwin, Marie Jimenez, Virginia Lowrance, Pamela Marlowe, Rosemary Petrillo, Christine Robinson, Howard Henderson, Jerry Herndon, Jim Penrod, Tony Weber. Dance Alliance** Pres. **Larry Warren** also in group.

Sandra Bedard, Gale Bryard, Karon Krancus, Anne Hamilton, Leah McIntire, Rita Nelson, Barbara Pentz, Kay Webb, Less Buckner, Doug Dowell, Lonne Rhodes, Jim Stein in **Al Ruiz'** choreography for Singers' Workshop "Carousel" in Long Beach. **Bobbie Miller** was soloist, partnered by Mr. Buckner . . . **Joan Lawrence** back from NYC to study with **Rozelle Frey** . . . **Carol Warner** of the **Gloria Newman Co.** to NYC . . . **Valentina Oumansky,** following her appearance in Desilu Debut, dance-coached Mexican starlet Linda Cristal . . . **Jon Angelo** dance-doubled for Dane Clark on the TV "Bold Adventure" . . . **Carl Jones,** of the Amer. School, taught 20 pupils of **Florence English** in a modern demonstration class for the Calif. Assn. of Health, Phys. Ed. & Recreation convention at Inglewood HS.

(Continued on Page 121)

DANCE SCHOOLS

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(Continued from Page 119)

Ruth Huffman of Compton Jr. College taught the social dance participation lesson . . . **Larry Hayward,** formerly with **Willy Blok Hansen** in Toronto, gave a Hindu dance gesture lecture-demonstration at El Camino College. *John Dougherty*

SAN FRANCISCO AREA NEWS

State Dept. confirmation has now been received for the **San Francisco Ballet** to depart Jan. 13 for a tour of Greece, Syria, Iran, Ethiopia, Sudan, Egypt, Libya, Tunisia, Morocco, with appearances also in Marseilles, Barcelona, Madrid and Lisbon. Final approval was announced by Managing Dir. **Leon Kalimos,** Nov. 2 on "Teen Age Salute," a TV program on which **Tillie Abbe** and **Suki Schorer,** young soloists of the co. were interviewed about their experiences last summer with the ballet in Latin America . . . The SF Ballet will take its "Beauty and the Beast" and "Nutcracker" to Los Angeles at holiday time, as well as performing them in SF and at Stanford U. . . .SF Ballet's **Christiane Bering** left for Paris in Oct. to join the **De Cuevas Ballet.**

Ann Halprin writes from Kent Woodlands, re the **Dance Deck** season recently closed: "It is interesting to consider changes and growth during our 3 seasons . . . We have come to use tape, costumes are more direct and simple, lighting enormously improved . . . Dances themselves have taken a big jump into 'art by subtraction.' i.e., subtracting all the more familiar uses of subject matter and symbolism and getting down to the business of dance itself. This evolved out of the intensive use of improvisation."

Members of the **Berkeley Dance Theatre** believe they were the 1st modern dancers to appear at a West Coast jazz festival, recently at Monterey . . .

Carmen Ruiz, Mariano Cordoba & Maclovia gave a Flamenco eve. at Berkeley Little Theatre Nov. 9. A few days earlier Maclovia appeared as guest artist at the open house of the **Carol Beals School of Dance** in SF . . . **Bari Rolfe** has returned to SF from Paris from study of mime with **Marcel Marceau** and **Etienne Decroux,** and ballet with **Erno Vashegyi.** *Clifford Gessler*

NEWS FROM WASHINGTON, D. C.

The **Wash. Modern Dance Council** opened fall activities in Oct. with a panel discussion on changes and trends in the arts. Wash. painter Jack Perlmutter spoke for the artist; Wendell Margrave, Evening Star music critic, for the musician; **Maryliverett Seelye,** Dir. of the Theatre Lobby, for drama & dance. On Nov. 15 the Council sponsored a film program of "The Moor's Pavane," "The Golden Fleece," "The Desperate Heart" and "Folk Dancing of the USSR." Next, on Dec. 6 is the Dance Symposium, held at the U. of Maryland, in cooperation with that college and Howard and Geo. Washington U's. Subject is Dance Improvisation and Composition, to be conducted by **Lucas Hoving.**

Charles Weidman is guest teacher Fridays through Jan. 23 at the **Evelyn Davis Playhouse. Elina Mooney & Jefferson Ann Miller** give a Dec. concert at the Playhouse.

For the 2nd consecutive year **Katherine Mullowney** arranged master classes with **Andre Eglevsky** at the **Dimitrieff Studio** when he was here on tour. The **NYC Ballet** gave 4 perfs. Oct. 21-23 at the Capitol Theatre . . . **Evelyn Lohoeffer,** composer-accompanist and asst. to **Norman Lloyd** at Conn. College, is teaching Rhythmic Training classes at **Ethel Butler's** studio and for child development majors at Mt. Vernon Jr. College. Another course, especially for teachers, is being held at **Erika Thimey's** studio. At Mt. Vernon a new course has been added — Form and Content in the Arts, being taught by **Meriam Rosen** (dance), William Eckert (music), Lucille Firey and Leonard Maurer (art).

The **Geo. Washington U. Dance Production Groups** on Oct. 7 presented "Americana," a trip through the US via its folk dance. Script was written and narrated by **Elizabeth Burtner,** director of dance, and performers were **Marcia Barret, Dick Bushey, Joan Ramage, Dick Lykes, Mimi Slidell, Arthur Bowman, Jane Firey, Mike Taylor, Kathy Maier, John Arguelles, Edith Revetta, T. Sullivan, Connie Smith** and **Peter Brandt.** The Groups also performed in "Guys and Dolls" at Lisner Aud. Nov. 14, with choreography by Miss Burtner and **Gay Cheney** . . . **Hedi Pope's** students appear again this year in the Washington Post's Book Fair for Children. "Peter and the Wolf," choreographed by Miss Pope, was scheduled twice on Nov. 23 in the Dept. of Commerce Aud.

Virginia Freeman Weil

LONDON DATELINES

Event of the month — and year — was the **Royal Ballet's** production at Covent Garden of **Frederick Ashton's** full-length "Ondine" on Oct. 7. First-nighters gave it 25 curtain calls, and the press was almost entirely favorable. The Fouque novel, "Undine," inspired 2 famous 19th Cent. ballets, **Perrot & Cerrito's** "Ondine" and **Paul Taglioni's** "Coralia." Although Ashton's story is far simpler than either of these, on paper it still sounds like an old-fashioned Romantic ballet. Yet his treatment is uncompromisingly "modern."

Someone has described it as "a **Fonteyn** concerto," yet throughout the whole work Ashton's choreography is sustained and imaginative, and its highlights, including all passages for Ondine herself, rank among Ashton's finest work. Unfortunately the impression made by the music (by the young German, Hans Werner Henze) and much of the designing (by Lila de Nobili) is far less favorable.

There can be no two views, however, about Fonteyn. As the water-sprite she gives the performance of her lifetime, as unique in its way as **Ulanova's** in "Romeo and Juliet." **Michael Somes** and **Julia Farron** do their best with the unrewarding roles of the two mortals, and **Alexander Grant** dances dashingly as Tirrenio, Lord of the Sea. The co. as a whole danced well.

Ashton's "Cinderella" is to be revived just before Christmas, with Fonteyn, **Svetlana Beriosova, Nadia Nerina** and **Anya Linden** all sharing the central role. **Andree Howard's** "La Fete Etrange" is due for a new prod. in early Dec. Other Covent Garden events have included the successful 1st appearance of **Merle Park** and **Desmond Doyle** dancing the leads in **MacMillan's** "Agon."

The 3 special London perfs. of the **Edinburgh Int'l Ballet** did not materialize, and the co., weighed down with debt, has now apparently sunk without trace. With its 12 new ballets by 12 choreographers, it was a brave venture but lacked adequate financing. Despite the disintegration of the co., 2 of its ballets turned up on TV — **Walter Gore's** "The Night and Silence" and **Bjorn Holmgren's** "Midsummer's Vigil." The Gore piece, compellingly danced by **Paula Hinton** and **David Poole,** proved an engrossing dance drama, strikingly set to Bach music, of jealous passion. Another important TV event has been the 2 appearances of the French dance satirist **Jacques Chazot,** a travesty of a "travestie" ballerina, ably partnered by the virtuoso **Rene Bon.**

Antonio & His Spanish Ballet opened a hugely successful 6-week London engagement on Oct. 7. Highlight was his new version of "The Three-Cornered Hat." This, however, was poor stuff to anyone who had seen the **Massine** original, and interest, as usual, rested mainly on the co's Flamenco no's given with all of Antonio's glossy showmanship. *Clive Barnes*

NEWS FROM DENMARK

By a 3 to 2 vote the Royal Theatre's board of supervisors approved on Oct. 15 the general administrator's decision to bring back **Harald Lander** as guest choreographer for the **Royal Danish Ballet** this spring. The controversial case now goes to the royal commissioner. Before the board meeting there were rumors that the dancers would resist Lander by dancing "uninspiredly" in the works he is to stage. Later spokesmen for the dancers' union stated they would not consider themselves obliged to respect the commissioner's decision, if it went against them. There have been front-page headlines like "The Royal Danish Ballet will cease to exist if Lander returns," and quotes from Lander in Paris that he would stick to his contract and return.

47 dancers declared publicly that they

were prepared to leave the institution which has been their whole lives since childhood, and that it would be inhuman to force them to collaborate with a man whom they had denounced 7 years ago for artistic and moral reasons (which had never really become known to the public). "Letters to the Editor" showed great interest in the "Lander Affair" from the man in the street, and majority opinion condemned the action of the 47 dancers and the "labor union spirit."

On Oct. 19 it appeared that opposition to Lander was broken when 11 dancers resigned their union membership and, together with 4 others who had resigned some time ago, set up a new union, with **Hans Brenna** as chairman and **Margrethe Schanne, Fritzy Koch** & **Flemming Flindt** as committee members. It seems likely that the 47 will lose their case and that the ballet will go on. The management has said that any resignations received would be promptly accepted. There are at least a dozen promising aspirants about ready to leave the ballet school and in time of such crisis, it is possible to call in dancers from abroad. But the question remains — will the 47 walk out? There is another possibility: the Minister of Education could set aside the board's decision and prevent Lander's return. If so, the theatre administrator would undoubtedly resign.

A capacity house gave **Erik Bruhn** a tremendous ovation Nov. 6 when he returned to the stage on which, according to all Danes, he rightfully belongs. With Schanne he created a memorable night in "La Sylphide" . . . In Sept. & Oct. the Royal Theatre was visited by the famous Leningrad dancer-choreographer **Konstantin Sergeyev.** The Russian artist showed great interest in the Danish co. and staged a Pas de Trois for 3 of its artists. Direct result is the impending visit to the USSR by **Frank Schaufuss** and **Niels Bjorn Larsen** to explore the possibilities of artist exchanges. *Sven Sorgenfrey*

NEWS FROM FRANCE

The Paris Opera's Oct. 10 premiere of Tomasi's "L'Atlantide" received a cool response. Particularly criticized were the score and outmoded realistic decor. Dancer **Claude Bessy,** hastily recalled from guesting with Ballet Theatre in N.Y., took over the principal role on ten days' notice. It was not especially suited to her temperament, despite the classic harmony of the movement designed for her by **George Skibine.** The ensemble dances were designed in cleverly primitive style by **Serge Lifar** . . . After an absence of several years because of illness, **Jean-Paul Andreani** returned to the Opera in "Palais de Cristal" and again won praise for his celebrated jetes.

Only novelty of the Oct. 28 opening of the Marquis de Cuevas International Ballet was **John Cranko's** "Cat's Cradle" with score by John Addison and decor and costumes by Desmond Healy. Despite confusion in the ensemble patterns, the choreography contained amusing moments, but did not equal the comic style of Jerome Robbins or even Roland Petit. It was performed with brio by **Genia Melikova, Georges Goviloff** and **Max Andre** . . . **Rosella Hightower** rediscovered **Edward Caton's** "Sebastian," originally done 14 years ago for the International Ballet. The strange Venetian story and fascinating score of Gian-Carlo Menotti have retained their evocativeness, enriched by decor of Leonor Fini. **Nicolai Polajenko** danced the Moor . . . **Colette Marchand** made a much hailed return in "Noir et Blanc," dancing the grand pas de deux with **Wassil Tupin** and the flute variation with the co's stars. *Marie-Françoise Christout*

NEWS FROM VIENNA

Season of the **Vienna Opera Ballet** at the Staatsoper opened Nov. 11 with the "national anthem" of Austria's balletomanes, Josef Bayer's "Puppenfee." The 1-act work, 1st produced here as an amateur charity perf. of 1888, was in the **Pavlova** repertory as "The Fairy Doll," and **Massine's** "Boutique Fantasque" uses the same plot. **Willy Fraenzl's** present version closely follows the original. It uses the entire co., plus the "rats" from the ballet school. The title role, mimed the decades, was put back on toes for **Christl Zimmerl.** This revival of the delightful ballet, atmospheric of a glorious past, was a hit.

While patriotic love favored "Puppenfee," the ballet preceding had to stand international comparison. It was the 1st effort of **Dimitri Parlic** as new director of the Co. He chose "Symphony in C," known here in the **Balanchine** version. It was a most promising start. His choreography is sensitive to the music, without being pedantic. The perf. was exacting and particular improvement was shown in the corps work. Outstanding solo work was offered by **Klemisch, Zlocha, Zimmerl, Brauer, Musil, Vondrak** & **Dirtl.** This time perhaps **Adama** & **Brexner** did not have a full chance to shine. The applause after "Symphony in C" indicated hope that the new head of the Opera Ballet would secure its artistic future and be a worthy successor to the late Erika Hanka. *Linda Zamponi*

REPORT FROM MEXICO

"Concerto Barocco" was the only work really well received by critics and public in the 3 perfs. here by the **San Francisco Ballet. Lew Christensen's** works were felt to be overly long and fussy. The co. is very young and bright, but hardly the "great world famous" ballet as advertised here. 2 others were recently so billed, **Ballets Janine Charrat** and the **Nat'l B of Canada.** None reached the level se past seasons of **Ballet Theatre** and the **Ballet Russe.**

Dec. season of the **Nuevo Teatro Danza** will have 3 premieres: "Tiempo Mar" and "Odisea" by **Xavier Francis,** "La Espera" by **John Fealy** . . . **B Nacional** has premiered 2 pleasant d es, neither of great consequence. **Flores'** "Pastorela" is a sweet and too-l tale of a shepherdess who loses her goat. Huapango is the basic elemen **Guillermina Bravo's** "Bautizo," a rhy which all the dancers have not captu as yet. *John F*

NEWS FROM AUSTRALIA

In the final 2 weeks of its 8 1/2 w Sydney season, the **Royal Ballet** was S Appearances of **Svetlana Beriosova Robert Helpmann** added that magic to "The Rake's Progress" proved again v a compelling theatre personality H mann is, and the co. performed it bawdy gusto. "Hamlet," "Facade," "Coppelia" also showed his mas of mime and economy of gesture. T was a level of truth in Beriosova's selle" that achieved greatness. **B Ashbridge** did a fine job as Albrecht. exciting is the news that the very gi 20-year-old **Lynn Seymour,** a Canad is to dance her first Swan Queen du the Royal Ballet's Melbourne season.

The **New Zealand Ballet** tour was cently held up by lack of financing. artistic dir., **Poul Gnatt,** made a nat wide appeal to ensure the co's surv It would be a pity if Gnatt, with excellent **Royal Danish Ballet** backgro were to have to disband his co. *Beth L*

NEWS FROM LATIN AMERICA:

URUGUAY: A full-length "Nutcrack apparently the 1st in So. Amer., produced at the Sodre with choreogra by **Shabelevsky.** It was a hit, especi with the children. Chief roles were da by **Sunny Lorinczi** & **Raul Severo, Tola Leff** & **Eduardo Ramirez** alterna . . . The **Montevideo Chamber Ballet** dancers) gave its 1st full-eve. prog with works by **Eugenio Parma, M Koch & Hebe Rosa.**

ARGENTINA: Another "Nutcracker," one choreographed by **Vassili Lambr** was presented "in the round" at Arena tent theatre in Buenos Aires **Nora Irinova,** who has been working 2 years in Europe, has been named ch ographer at the Colon, and has dir staged several revivals. General situa at this theatre was aptly summarized an item in "El Nacional": "3 ba revived at Colon. It now remains to vive' the corps de ballet."

CHILE: The **Nat'l Ballet** is touring southern provinces and will tour Cr in Dec. *Hans Ehrmann-E*

Thank You...

As the curtain comes down on another year, we at Selva would like to take a moment to humbly say thanks for the faith and confidence you have placed in us during the past year — and to extend our very best wishes for the Holiday Season.

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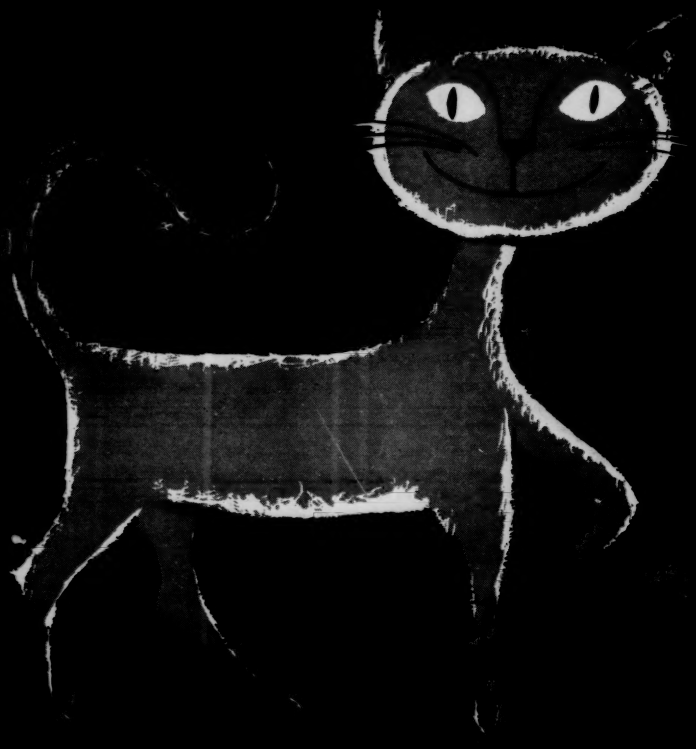

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